

THE MUSICAL TIMES

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HENRY LESLIE'S CHOIR, 1882.—ST. JAMES'S HALL. Reorganisation of Mr. Henry Leslie's Choir. **FIRST CONCERT** will be given on **TUESDAY EVENING, July 4, commencing at 8 o'clock.** Conductor, Mr. Alberto Randegger. President, Mr. Henry Leslie. At the pianoforte, Mr. J. G. Callcott; at the organ, Mr. J. C. Ward. Superintendents: Mr. J. C. Penn, Mr. G. Head (soprano), Mr. W. F. Stokes (alto), Mr. W. Frankland (tenor), Mr. James Holdsworth (bass). Mr. C. H. Tebbis, Librarian. Mr. C. F. H. Leslie, Hon. Sec.

HENRY LESLIE'S CHOIR.—FIRST CONCERT will be given on **TUESDAY EVENING, July 4, 1882, commencing at 8 o'clock.** Programme: "God save the Queen"; part-songs, (a) "Lullaby of Life" (Henry Leslie); (b) "Come with me" (Sir W. S. Bennett); song, "The Unfinished Song" (Cowen), Miss Orridge; part-song, "The Sands of Dee" (G. A. Macfarren); song, "The Pilgrim of Love" (Bishop), Mr. Joseph Maas; glee, "The cloud-capt towers" (R. J. S. Stevens), by the full Choir; glee, "By Celia's arbour" (Wm. Horsley, Messrs. E. Collins, Reginald Groome, F. A. Bridge, and J. Langman; part-song, "O hush thee, my babe" (Arthur Sullivan); duet, "Mille volte" (A. Randegger), Miss Orridge and Mr. Joseph Maas; motet for double choir, "In exitu Israel" (Samuel Wesley); part-song, "Who is the angel that cometh?" (Henry Leslie; words by Adelaide Procter), first time of performance, conducted by the Composer; cantata, "Alexis" (A.D. 1667-1752, Dr. Pepusch), Miss Orridge, with violoncello obbligato, M.—; part-song, "The Silent Land" (Alfred R. Gaul); madrigal, "My bonny lass" (A.D. 1595, Thos. Morley); song, "Annabel Lee" (Henry Leslie), Mr. Joseph Maas; part-song, "Sweet and low" (Joseph Barnby); part-songs, (a) "When evening's twilight," (b) "The Tar's Song" (Hatton), Messrs. E. Collins, Reginald Groome, F. A. Bridge, and J. Langman; part-song, "The Bells of St. Michael's Tower" (Sir R. Stewart). At the pianoforte, Mr. J. G. Callcott; at the organ, Mr. John C. Ward. Conductor, Mr. Alberto Randegger. Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Tickets may be obtained at Austin's Office, St. James's Hall, and usual Agents.

MUSICAL ARTISTS' SOCIETY.—President: His Grace the Duke of Beaufort, K.G.—**THE TWENTY-SIXTH PERFORMANCE OF NEW COMPOSITIONS** will take place at the Royal Academy of Music on **SATURDAY, July 8, at 8 p.m.** Sonatas for Pianoforte and Violin by Walter Macfarren and Miss E. M. Lawrence. Sonatas for Pianoforte and Violoncello, Edward Sharp. Variations for Organ on a Theme by Handel, Dr. Cresser; and vocal works by H. C. Banister, John Hullah, Dr. Wolf, Duncan Hume, and Dr. Bradford. Executants: Miss Madeline Ashton, Miss Margaret Gyde, Mr. Francis Ralph, Mr. Charles Fletcher, Mr. Edward Sharp, Mr. E. H. Turpin, Mr. Herbert Thorndike, and members of Dr. Bradford's Choir. Tickets (invitation can be obtained of the Hon. Sec., Dr. Bradford, South London Musical Training College, 247, Lewisham High Road, S.E.).

ROYAL VICTORIA COFFEE HALL, Waterloo Road, S.E.—A CHOIR will be formed in connection with this Hall, to be called the Royal Victoria Choir, for the performance of Oratorios, Part-songs, Madrigals, Glee for mixed and male voices, &c. Soprano, Contralto, Alto, Tenor, and Bass Voices required to join the Choir, the number of which will be limited. Concerts will be held monthly. Members of the Choir showing the requisite ability may be invited by the Conductor to take principal parts at these Concerts. A special Choir will be chosen from the general Choir for performances at the Ballad Concerts, for which services a small fee will be paid. A quarterly subscription of 2s. 6d. will be charged to cover expenses and music, and members will have the benefit of attending most of the general entertainments of the Hall free of charge. Mr. William Sexton, Lay Vicar of Westminster Abbey, has been appointed Musical Director and Conductor, and will attend the Hall on Wednesday nights from 8.30 to 9.30 to receive applications.

COLLEGE OF ORGANISTS.—The MID-SUMMER EXAMINATIONS will take place on July 4 and 5 for Associateship (candidates may previously arrange to attend on either July 4 or 5), and on July 6 for Fellowship, at 10 a.m. each day. E. H. TURPIN, Hon. Secretary. 95, Great Russell Street, Bloomsbury, W.C.

THE MADRIGAL SOCIETY'S PRIZES.—The AWARD of the JUDGES in this competition is unavoidably **POSTPONED** until September next. J. E. STREET, Hon. Sec.

June 21, 1882.

LONDON CHURCH CHOIR ASSOCIATION.—The Umpires are unable, owing to the number of MSS. sent in, to make their award in time for this month's issue.

HUDDERSFIELD SCHOOL BOARD.—**WANTED, an INSTRUCTOR** of SINGING on the TONIC SOL-FA METHOD, to devote the whole of the time the Schools are open to teaching or superintending singing in the various Schools, and in addition to conduct two classes per week for Teachers at times to be arranged by the Board. The scheme is tentative, and may possibly be discontinued at the end of one year. Applications, stating age, qualifications, and salary required, together with copies of not more than three testimonials, will be received up to July 8.

GEORGE GAUNT, Clerk of the Board.
School Board Offices, Town Hall, Huddersfield, June 14, 1882.

TUTOR.—SCHOOLMASTER (24) seeks APPOINTMENT as TUTOR to Cathedral or Church Choirboys. Drawing, sciences, good testimonials. Musical; member of Royal Albert Hall Choral Society; voice F to FF. Willing to make himself useful. Address, E. Perrott, Hilfield School, Cerne, Dorset. No cards.

ST. MICHAEL'S COLLEGE, Tenbury.—There are two Probationerships vacant in the above Choir. **BOYS** with good voices, and not older than eleven years, are **WANTED.** The trial of voices will take place in London in July. For further particulars apply to the Rev. J. Hampton, Tenbury.

CHOIRBOYS.—WANTED, FOUR TREBLES, with good voices, for the Choir of Trinity, St. Marylebone. Duties: three services on Sunday, Wednesday evening at 8 o'clock, and attendance at practices. Salary, £5 per annum, payable quarterly. Apply to the Organist, Mr. H. S. Trego, Mus. B., Oxon., F.C.O., any Tuesday at the church at 8.45 p.m., or any Monday morning until 12 o'clock at 38, Hilldrop Crescent, N.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES.** Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, Two respectable Women, from 22 to 30 years of age, who can sing from notes, as ATTENDANTS. Wages to commence at £20 a year, with board, lodging, &c. Apply to the Medical Superintendent, County Asylum, Rainhill, Liverpool.

WANTED, an ALTO VOICE, for an important City Church. Services, morning and evening on Sundays. Salary, £20. Also four boys, paid and musically instructed. Apply, by letter only, to Organist, care of Agate and Pritchard, 68, Gracechurch Street, E.C.

ALTO, TENOR, and BASS VOICES WANTED for the Voluntary Choir of the Parish Church of Lambeth (adjoining Lambeth Palace). Duties: two services on Sunday, and usually one practice only in the week. Apply, before service on Sunday, or by letter, to C. E. Miller, Organist and Choirmaster.

TENOR and BOYS' VOICES WANTED; must be able to read; Cathedral service. Apply at St. Mary-at-Hill Church, Eastcheap, City, on Fridays, or Sundays before Evening Service. Paid choir.

TENOR WANTED, for St. John's, Southwark, S.E. Two Sunday services. Weekly rehearsal. Good reader indispensable. Address, Richard Lemaire, Organist and Director of the Choir, 8, Pier Road, Erith, S.E.

ST. MARTIN-IN-THE-FIELDS, Charing Cross. There are **VACANCIES for TWO BASSES and ONE TENOR** in the Voluntary Choir of this Church. Address, Mr. F. A. Bridge Choirmaster, 207, East India Road, E.

BASS SINGER WANTED for City Church. One weekday (evening) and two (morning and evening) Sunday services. Apply to R. C. Messrs. Novello, Ewer and Co., 1 Berners Street, London, W.

SOLO BASS (not Baritone) and LEADING BOY WANTED for the Choir of St. Edmund's, Lombard Street. Remuneration, £10 each per annum. Address, stating ability, &c., Choirmaster, 32, Malvern Road, Dalston.

BASS WANTED for Holy Trinity Church, Lee, S.E. Stipend good. Address, E. Harvey, 1, Newton Terrace Lee, S.E.

GARDENER (efficient Bass) requires a SITUATION. Good soloist, reads well; well up in Church music, with deep, well-toned voice. H. J. Cousins, Church Street, Martock, Somerset.

PROFESSIONAL NOTICES.

MISS E. A. BLACKBURN (Soprano).
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham,
Yorks.

MISS BLACKWELL (Soprano).
Pupil of Madame Sainton-Dolby.
For Oratorios, Concerts, &c., 4A, Sloane Square, S.W.

MISS FANNY CHATFIELD (Soprano).
For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road,
Brixton, London, S.W.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS FUSSELLE (Soprano).
Pupil of Madame Sainton-Dolby.
Can now accept Engagements for Orchestral, Oratorio, or Ballad
Concerts, 37, Harrington Square, Hampstead Road, N.W.

MISS BESSIE HOLT (Soprano).
(Of the London, Manchester, and Newcastle Concerts.)
Address, Rawtenstall, Manchester.

MISS LIZZIE HONEYBONE (Soprano).
For terms, address to Bridlesmith Gate, Nottingham.

MISS CLARA MARNI, R.A.M. (Soprano).
For Concerts, Oratorios, &c., address, 52, Newington Green, N.

MISS ADELAIDE SPRANGE (Soprano).
For Concerts, Oratorios, Dinners, &c. Lessons in Singing and Piano.
39, Sydney Road, Stoke Newington.

MISS ALICE SUGDEN (Soprano).
Oratorios, Miscellaneous Concerts, &c., 45, Lisle Street, Leicester
Square, W.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS SELINA HALL (Contralto).
For terms and references, address, 15, Wilford Street, Nottingham.

MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 51, Plymouth Grove,
Manchester.

MISS JEANIE ROSSE (Contralto).
Fairmead Lodge, Upper Holloway, N.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MR. PARKER ASHFORD (Tenor Vocalist).
35, Ockenden Road, Islington, N.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. BRET MILLER (Tenor Vocalist).
For Oratorios and Miscellaneous Concerts; letters, 19, Exeter Street,
Brompton Road.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."
MR. FRANK PEACH (Tenor).
For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road,
Stoke Newington, N.

MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).
For Concerts and Oratorios, 106, Euston Road, N.W.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. FRANK MAY (Bass).
Medalist and Prize Winner of Royal Academy of Music.
Pupil of Mr. W. H. Cummings.
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co.,
14, Hanover Street, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting engagements may be ad-
dressed, 28, Church Street, Liverpool.

MISS ELIZA THOMAS, R.A.M. (Contralto),
Medalist, 49, Upper George Street, Bryanston Square, W.

MR. FREDERICK BEVAN (Bass, H.M. Chapel
Royal, Whitehall) begs to announce that he is open to accept
engagements for Oratorio, Classical, Operatic, or Ballad Concerts,
&c. (New address) 21, Bonham Road, Brixton Rise, S.W.

MR. ALFRED MOORE (Bass) will be happy to
forward vacant dates for Oratorios and Concerts of all descrip-
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Winifred, Underhill Road, Lordship Lane, S.E.

MR. BINGLEY SHAW (Bass) requests that all
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THE HARP.—Miss F. LOCKWOOD, Harpist to
the Carl Rosa Opera Company, will be happy to give instruc-
tion on the above instrument. 6, Frederick Place, Gray's Inn Rd., W.C.

MR. ARTHUR DOREY (Organist of the
Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

MR. CLEVELAND WIGAN, composer of "Sons
of Vulcan," "Song for Mariners" (sung by Miss Mary Davies),
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Music Local Examinations (1882), *Licentiate of the Royal Academy of Music* (1882), F.C.O. (1882), and every other Musical Examination
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PIANO, HARMONY, VIOLIN.—A Young Lady
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Address, Ashby-de-la-Zouch, Leicestershire.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker
Street, Regent's Park.—Head Music-Mistress, Miss Macrione, late
Professor of Royal Academy of Music. Fees, two or three guineas a
term. Pupils not in the school pay an entrance fee of one guinea.
Musical Scholarships will be awarded by Professor Macfarren in July.
F. J. HOLLAND, Chairman.

SINGING.—Mr. WM. PARKINSON, Author of
the "Universal Singing Lessons." Principal Tenor of Her
Majesty's and Drury Lane Theatres, Pupil of Signor San Giovanni
of the Conservatoire, Milan, &c., begs to announce that he is pre-
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THE LONDON CONCERT COMPANY (Established 1879), for the introduction and advancement of Young Artists. Musical Director, Mr. Stanley Mayo, R.A.M. Stamped envelope for particulars to Secretary, 62, Camberwell Grove, S.E. Concerts provided.

MR. JOSEF CANTOR'S CONCERT COMPANY. Secretaries and Managers of Choral Societies, Institutes, &c., send for prospectus. Programmes can be arranged to suit any Society. All particulars on application, Church Street, Liverpool.

MR. JAMES TURPIN, Mus. Bac., Cantab., F.C.O., L.Mus. T.C.L., &c. Organist of St. Andrew's Church, Watford, and Music-master in the King Edward VI. Grammar School, Berkhampstead, has a VACANCY for a RESIDENT PUPIL to prepare for the musical profession. Special educational advantages for university and other examinations are available. Address, 5, Martindale Terrace, Watford, Herts.

PIANO, SINGING and HARMONY.—A Lady Student, R.A.M. three years, wishes for additional PUPILS. Schools attended. B. A., 18, Great Percy Street, W.C.

A PROFESSIONAL LADY VOCALIST, R.A.M., with small superior Music Business and good Teaching Connection requires an ARTICLED PUPIL. Would learn the business and receive musical education. Premium required. Music Rooms, 1 and 2, Crouch End Hill, London, N.

MUSIC GOVERNNESS.—A Lady (pupil of SCOTSON CLARK) requires a few additional PUPILS or an ENGAGEMENT in a School. Terms moderate. L. G. L., 2, Vigo Street, W.

A LADY wishes strongly to RECOMMEND a Hanoverian Lady, with much experience, as a First-rate TEACHER of MUSIC. Would also give German Lessons if desired. Franklin L., 11, Markham Square, S.W.

ORGANIST.—The post of ORGANIST and CHOIRMASTER at St. Hilda's Parish Church, Middlesbrough, will become VACANT towards the end of July. Salary, £50. Duties, Sunday morning and evening services, also service and choir practice on Thursday evenings. Applications to be addressed to the Rev. J. K. Bealey, Vicar.

WANTED, a thoroughly efficient ORGANIST and CHOIRMASTER, for a mixed village choir, fifteen miles from town: two Sunday services, Saturday evening practice. Salary, £50. Rev. H. Greenhill, Rectory, Walton-on-Hill, Epsom.

WANTED, ORGANIST-CHOIRMASTER, All Saints', Llanelly. Salary, £50. Good field for tuition. Population, 20,000. Good organ, three manuals. Surplused choir, choral service (Anglican). Apply, Rev. Canon Williams, Llanelly, S. Wales.

ORGANIST (experienced) desires ENGAGEMENT in or near London. For testimonials, &c., apply to A. F. Ascock, 151, Battersea Bridge Road, S.W.

ORGANIST.—A Lady wants SITUATION as DEPUTY in London. Thorough musician. Salary no object. Address, J. R., Brighton House, Linden Grove, Peckham Kye, S.E.

ORGANIST and CHOIRMASTER.—A Gentleman studying for a Degree is willing to give his SERVICES gratuitously in some Church either in or near London. J. F., 13, Trevor Square, Brompton, S.W.

THE ORGANIST of Trinity Church, Pau, is willing to EXCHANGE his post for a similar one in England. Address, A. H. Stanistreet, Clonmel, Ireland.

A GOOD ORGANIST and CHOIRMASTER is desirous of RE-ENGAGEMENT as such. Accustomed to large Organ and Choir, and both Gregorian and Anglican Services. Address, Mr. J. Jervis, 7, Clemence Street, Burdett Road, E.

ORGANIST and CHOIRMASTER (late Assistant to an eminent Cathedral Organist) desires RE-ENGAGEMENT where there is a good opening for a music and singing master. Violinist. Excellent testimonials. Address, Organist, care of J. V. Finch, Esq., Sussex Street, St. Augustine's, Norwich, Norfolk.

TO ORGANISTS.—The Organist of an English Church, in the loveliest part of Switzerland, wishes to EXCHANGE duty with an Organist in England for August and September (or September only). Duties very light. Choir practice Saturday, two services Sunday, leaving all the week for excursions on the mountains and lakes. Stipend, £10 a month. Address, Organist, 67, Hackford Road, North Brixton, London.

AN ORGANIST of a country town, N.B., is desirous of making arrangements with a Gentleman who would give his services during the month of August (Sundays only), in return for the use of the organ, 3 manuals, 30 stops. Splendid sea-bathing. Address, B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST of some years' standing, who has had great experience in Church music, and highly recommended is open to accept a RE-ENGAGEMENT. Address, A. B., Messrs. Keith and Prowse, 48, Cheapside.

CHOIRMASTER.—A gentleman of great experience is desirous of an APPOINTMENT. Address, L. R., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

MUSIC legibly COPIED, 4d. per page; trans- posed, 6d. per page. Guitar Lessons on moderate terms. A Young Lady of neglected education can be received as RESIDENT PUPIL or BOARDER. About 13 miles south of London. Address, prepaid, to Professional, care of Messrs. Cocks and Co., 6, New Burlington Street, London.

PIANOFORTE TUNER and REGULATOR WANTED. One with a knowledge of Harmoniums and American Organs preferred. Must be a gentlemanly, steady, and energetic man, and if a fair pianist there would be quadrille business in addition. Salary, two guineas per week, with commission on repairs. Address, with references, Rivenhall Bros., Music Warehouse, Kingston-on-Thames.

WANTED, a thoroughly good TUNER of PIANO- FORTES. Must be a Young Man, steady and respectable. Apply to Mr. Henry Farmer, Music Warehouse, Nottingham.

WANTED, First-class TUNER and REGU- LATOR. Unexceptional references required. Good salary given. Apply, Rex, Messrs. Novello, Ewer and Co., 1, Berners St., W.

WANTED, GOOD TUNER and REPAIRER, with knowledge of Harmonium and Organ work preferred. Applications, with references and carte-de-visite, to be addressed, Thompson and Shackell, Music Warehouse, Merthyr.

TUNER.—WANTED, for middle of July, thoroughly competent TUNER for North of England. One who can do repairs preferred. State salary for permanency. Address, R. S. T., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A FIRST-CLASS TUNER (Broadwood's) seeks ENGAGEMENT. Thoroughly understands American Organ and Harmonium. Testimonials. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, permanent SITUATION as PIANO- FORTE TUNER (Harmoniums and American Organs). Thirteen years' experience, good references, and testimonials: will be disengaged in August. Address, with particulars as to salary, &c., to E. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a thoroughly steady Young Man (Married), a SITUATION as TUNER, &c. Five years' excellent character. Apply, stating full particulars, to W. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER.—Permanent SITUATION WANTED in a good house by an experienced man. Good references and testimonials. A. R., Thames Cottage, Isleworth.

PIANOFORTE and HARMONIUM TUNER and REPAIRER is open to an ENGAGEMENT. Twenty years' experience and highest references. Address, Piano, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

EXPERIENCED PIANOFORTE TUNER seeks ENGAGEMENT. Town, country, or abroad. Good references. Address, W. O., 33, Kentish Town Road, N.W.

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MRS. W. H. MONK is sincerely grateful for the kind letters she has been favoured with. The plans proposed by the writers had all been previously considered, tried, and failed. Mrs. Monk's only hope of securing this Haven of Rest for the poor sufferer is by the gentle steps which she proposed to adopt in last month's *Musical Times*. Only "a few pence weekly" are at present promised for continuance. Mrs. W. H. Monk, Giebe Field, Stoke Newington, N.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1882.

SCHUMANN'S INSTRUMENTATION, AND HIS POSITION AS A SYMPHONIST:

BEING A SUPPLEMENT TO "CRITICAL EXCURSIONS."

By FR. NIECKS.

My object in making the following remarks is to inquire how far the censures pronounced on the instrumentation and form of Schumann's symphonic works are justifiable.

In connection with the composer's instrumentation I shall first advert to an English critic whose ability and honesty did not prevent him from giving vent to the astounding opinion that it was time to rescure Schumann's symphonies. The remark, although made with apparent seriousness, was probably not seriously meant, and certainly cannot have been seriously considered. It is with Schumann's orchestral as with his pianoforte style—both are at times awkward and ineffective, but his instrumentation is so inseparably bound up with the character of his thoughts that the one cannot be altered without denaturalising—nay, perhaps even in part destroying—the other. If there are musicians who think that the composer's pianoforte style could be with advantage translated into that of Beethoven, or that of Chopin, Liszt, or Henselt, I am not one of them, and this I say with all respect for and full appreciation of the eminent excellences of these styles, whose superiority as styles I shall be the last person to call in question. For the same reason which prompts me to take up this attitude with regard to any tampering with Schumann's pianoforte works, I should tremble were the greatest instrumentators of our time, Wagner and Liszt, to reproduce his symphonies according to their own notions; I should fret were the more conservative Raff to subject them to a thorough revision; and I should grieve even were Brahms or some other disciple of the master's to retouch them with a reverent hand. As a rule, pictures are not repainted unless they are damaged; repainting, in fact, is resorted to for the purpose of restoration, not amelioration. And what has hitherto been the result of this comparatively modest process of restoration? Owing to it, if we may believe the best judges, the majority of the grandest art-works of the past have come down to us spoiled and ruined. I do not think that any man of sense ever proposed that the painting of an artist of individual power should be improved by the brush of another. Imagine the execration that would be heaped on the hapless *cinquecento* critic who should have advised and the graceless *dilettante* who should have commissioned Titian to repaint or retouch the canvases of Raphael! And yet there can be no doubt that the Venetian was a greater colourist than the master of Urbino. Nor would the case be materially altered by putting in the place of Raphael a less exalted artist. It is natural to wish for a harmonious union of qualities in all their perfection, but it is wise to remember that those who have *des vertus* are rarely without *les vices de leurs vertus*.

Expressions of extravagant opinions, however, can do little harm: they resemble fireworks in their evanescence as well as in their brilliance. More dangerous are those inexact or incomplete utterances of a sober complexion whose plausibleness assures for them a ready reception and unsuspecting confidence. He who, in discussing anything with ap-

parent judicial fairness and thoroughness, censures its shortcomings severely and passes over its excellences in silence is sure to mislead many. Now this is exactly what has latterly been done as regards Schumann's instrumentation by a highly esteemed musician who is looked upon as one of our chief critical authorities, and justly so, for his professional and literary acquirements qualify him, and his practical and theoretical achievements specially entitle him to judge. Were he asked to explain his conduct he would probably answer, "Schumann's excellences are too well known to need pointing out; but it is a timely undertaking and a task worth doing to open people's eyes to his shortcomings." Although this completely exonerates the critic, it does not justify the unintentional or well-intentioned misrepresentations of his criticisms. What is the advantage of avoiding Charybdis if we are thrown on Scylla? Seeing that there never was and there certainly is not now any sign of a Schumann mania in this country, counteracting remedies seem to be uncalled for. But the fact is, we are under a wave of adverse Schumann criticism, and whilst it is passing over us we shall do well to remember a certain curious German proverb about pouring out the baby with the water.

By this time the reader will no doubt be losing all patience, and calling upon me to come to the point and state plainly what I have to say on the matter under discussion. Well, Schumann's orchestration is neither faultless nor on the whole exemplary. We meet in it with details which would surprise one everywhere except in the scores of the most inexperienced; and much in it is open to the reproach of dulness and heaviness. Of this sombreness of tone-colour we notice little or nothing in the first symphony, but his predilection for it increases with his years. In connection with this point we must not overlook the fact that the lack of brilliance and transparency is for the most part attributable to and in keeping with the character of the underlying thought—is, in fact, as far as interpretation goes, a felicitous effect, not a disastrous defect. Schumann's personality as reflected in his works may not always be absolutely pleasing; but, as in life so in art, we must respect individual singularities if we wish not to suppress individuality altogether, and level humanity to one vast expanse of tedious uniformity. Even if I were a more lukewarm lover of Robert Browning's poetry than I am, I should still think it preferable to have a Browning than a second Tennyson in his stead. Moreover, Schumann's instrumentation not only deserves something else than unmitigated blame, but even something better than benevolent sufferance and faint approval; for besides comparatively ineffective passages there are others where the composer shows himself a master in this particular branch of his art, and in not a few even an originator of novel effects of the greatest beauty. How much that is lovely, characteristic, and picturesque was given, and in part for the first time revealed, to the world in "Manfred" and in "Paradise and the Peri"! In more than one direction Schumann extends by means of his much-abused instrumentation the sphere of music; he makes us breathe new atmospheres, and initiates us into unapproached mysteries. One of his grandest deeds is the moving picture, unfolded in the overture to "Manfred," of the personality and inward struggle of the central figure of Byron's weird and fascinating creation—a picture which owes so much of its power to the impressive tone-colour. It would make too long a list to enumerate all the orchestral beauties of the symphonies; I shall confine myself to pointing out two passages which, like the overture to "Manfred,"

are distinguished by a peculiarly Schumannesque complexion—namely, the variation with violin solo of the *Romanze*, and the trio of the *Scherzo* in the D minor Symphony. "As regards orchestration," says Ambros, "Schumann followed entirely the same path as Mendelssohn, however one might say that he did not so frequently make use of transparent tints; of charming effects and blooming euphony he was not less capable." The latter part of the learned and spiritual historian's remark is doubtless true; and we may add that whilst Schumann's tone-colour is generally inferior to Mendelssohn's in transparency, he surpasses his rival often in depth, which, however, degenerates sometimes into turbidness. If it holds good at all that Schumann followed, in the matter of instrumentation, the path of Mendelssohn, it holds good only with regard to the B flat major Symphony. In this first orchestral work the composer's individuality manifests itself, but not so distinctly as in the subsequent ones, where, indeed, his style of instrumentation undergoes a considerable change. Reissmann—who holds that Schumann, because of his conception of the various instruments as melodious parts, even those that are not so by their nature, never acquired the proper orchestral polyphony—says that in the B flat major Symphony, "the first completely successful attempt to introduce the new romantic contents into the older forms," the instrumental element, out of which the motive seems to grow, accommodates itself to the dominating idea of the symphony; but that afterwards, when the composer endeavoured to transfer the whole new pianoforte style with its wealth of harmonies and chords to the orchestra, the latter lost not unfrequently for the ear the clearness and comprehensibility which it still retained for the eye.

Abroad, nothing is to be found comparable to the absolute reprobation of Schumann's orchestration which British critics seem to have made their specialty. I have already alluded to the proposals and strictures of two of them. A third, whose sweet reasonableness as well as undoubted conscientiousness I have always regarded with particular satisfaction, startled me not long ago by instancing Chopin and Schumann as parallel cases, their orchestral works standing equally in need of rescoring. It is impossible that the critic, who admires Schumann, saw at the time the injustice and perniciousness of the remark. As he is a man possessed of knowledge and experience, the only explanation of the otherwise hopelessly unsolvable riddle I can think of is that fancy and pen ran too fast for reflection to keep up with them. The difference between Chopin and Schumann is in reality quite enormous: the former made in his younger days a few attempts at writing for the orchestra (two concertos and some less notable pianoforte pieces with orchestral accompaniments), but did not advance beyond the stage of tyroship; the latter, on the other hand, wrote a very large number of important works both for the orchestra alone and for the orchestra with solo instruments, solo voices, and chorus—works which are not kept alive like those of Chopin by something outside the orchestra. Indeed, few composers have, as regards instrumentation, made a more brilliant *début* than Schumann with his first orchestral work, the B flat major Symphony, which fact is a striking proof that he was specially gifted also in this respect. That Schumann did not neglect the study of instrumentation, but, on the contrary, prosecuted it even later in life most assiduously, may be seen from certain entries in his *Theaterbüchlein*, a note-book which contains his impressions of the operas heard by him in Dresden during the years 1847-50. After hearing Boieldieu's "Jean de Paris," he writes, "The instrumentation

(to which now my attention is chiefly directed) is everywhere masterly—the wind instruments, particularly the clarinets and horns, are treated with predilection and nowhere overpower the voices; the cello are already here and there treated with effect as independent parts." The instrumentation of Cimarosa's "Matrimonio Segreto" he characterises likewise as masterly, but finds that of Marschner's "Templer und Jüdin" somewhat lacking in clearness, and calls that of Auber's "La Muette" ("Masaniello") abominable. Weber's "Euryanthe" evokes from him enthusiastic expressions such as "How the instruments sound! They speak to us from the innermost depth."

A few words respecting the composer's relative position as a symphonist shall bring our excursions into the wide tracts of Schumann-criticism to a conclusion.

In a letter which appeared in the *Signale* in 1877, Hans von Bülow says, "In spite of my admiring sympathy for Schubert's symphony, and for some movements (II., 1, 3; III., 1, 4, &c.) of Schumann's symphonies, I hold that Mendelssohn's Scotch Symphony takes the first rank as a finished (*abgeschlossenes*) work of art." Suppose we grant the incontrovertibility of the judgment, viz.—that the unity of contents, the symmetry and lucidity of form, and their mutual correspondence are more perfect in Mendelssohn's work than in any one of Schubert's or Schumann's—does it entirely and finally dispose of the question concerning the relative value of these masters' works? Not at all. The question is not so simple, and consequently not so easily decided. And even from the purely artistic, or let us rather say formal and technical, point of view much diversity of opinion would be possible. For, unfortunately, there are no laws of taste, and in the absence of a code of laws, as Schiller justly remarks, the critic must either be silent or become judge and legislator at the same time. Hence individual liking and disliking determine the balance. Indeed, we are face to face with a problem of great complexity, which, like all art-problems, cannot be worked out in figures and demonstrated with mathematical precision. In a comparison of Mendelssohn and Schumann, for instance, the question is not of form and formlessness or of emptiness and fulness, but whether the lesser fulness and preciousness of contents and superior form of the one is preferable to the greater fulness and preciousness of contents and sometimes inferior form of the other. Not the cut and make alone, but also the cloth, has to be taken into account. Brendel, treating of these composers in his "History of Music," remarks, "Mendelssohn pays outward regard to what is effective; with him this fine discernment of what is becoming predominates. Schumann follows the dictates of his inner nature, and the new is something that springs forth unconsciously." Or, as one may say in other words, Schumann shows us more of the man, Mendelssohn more of the artist. Hence "Schumann awakens more immediate sympathy; Mendelssohn gives the impression of the finished and classical." The genesis of Schumann's and Mendelssohn's symphonies illustrates the character of the composers and their works. Whilst Schumann began the composition of a symphony with enthusiasm and finished it with impatience—his Symphony in E flat, No. 3, for instance, was sketched and scored between November 2 and December 9, 1850—Mendelssohn conceived their parts at different times and carried them about for years: he received the first impulse to write the A minor Symphony in Scotland in 1829, mentions it frequently in his letters, but had not finished it till January 20, 1842; he began the A major Symphony

in Italy in 1830, brought it to a first hearing at a Philharmonic Concert in London on May 13, 1833, and died without having published it. But are the contents of Schumann's symphonies really superior to those of Mendelssohn's? As the choice is not between good and bad, the way in which this question will be answered depends on our individual temper and habitude. If we prefer emotional intensity and the glow and stir of romanticism, we shall give it to Schumann; if we prefer gentler moods and the restraint and serenity of classicism, we shall give our vote to Mendelssohn. Speaking of romanticism and classicism I cannot pass on without noting that Schumann is a romanticist with classical tendencies—Mendelssohn a classicist with romantic inspirations. Much has been written on those two great contemporary composers, and often the one has been abused for the glory of the other; whereas it would have been better to find out their peculiar virtues, and to "rejoice in the possession of two such fellows," as Goethe thought those people ought to have done who disputed whether he or Schiller were the greater poet.

But whilst it is impossible to determine to which of the three symphonists—to Schubert, Mendelssohn, or Schumann—precedence is due, we can declare unhesitatingly, and without ignoring their peculiar merits, that Beethoven is superior in rank to one and all of them. Schumann has been called the "heir of Beethoven." This, however, is a mere rhetorical flourish. There is no other kinship between them than that existing between all honestly and nobly striving musicians; and no other connection of predecessor and successor than the temporal one. Their respective individualities may be thus characterised. In Beethoven intellect and imagination are evenly balanced, or, if not quite evenly, with a slight inclination towards the side of the intellect; in Schumann, on the other hand, the imagination predominates decidedly over the intellect. Again, Beethoven is always master of himself and his art; Schumann allows himself to be carried away by the one or the other. Or, rather, in Beethoven man and artist check each other; in Schumann sometimes the man gets the better of the artist, sometimes the artist of the man. Schumann had neither Beethoven's subtlety of thought and powerful mental grasp, nor his masterly craftsmanship; still, unless stricken with utter blindness, we cannot fail to recognise the charm of his genius. For, although not a hero and prophet like Beethoven, he was a personality of great nobleness and richness; and if as a symphonist he did not advance beyond the point to which his predecessors had cut out a new road, he opened at least many lovely and romantic paths into the surrounding country. In short, although in the rear of Beethoven, Schumann, if not ahead of, is abreast with the best of the post-Beethoven symphonists; and this distinguished position is assured to him by the truly living contents of his works, the outcome of a beautiful and significant individuality.

"PARSIFAL"

AN ANALYSIS OF WAGNER'S FESTIVAL DRAMA

By F. CORDER.

(Concluded from page 311.)

We are now to suppose that the strange youth *Parsifal* has wandered away from Monsalvat, beyond the mountains to *Klingsor's* magic castle, in which the second act takes place. There is a short prelude of an agitated and sinister character, principally formed on two motives which have appeared

casually in the first act, during *Gurnemanz's* explanations, but which we refrained from quoting then to avoid complication. These are—



the "magic-spell" -motive, and—

Clar. and Fag.



the several phrases of which, either together or separately, characterise the magician *Klingsor* himself. These two motives, together with the *Kundry* figure (No. 7), form the unpleasant material of the opening scene—a strange, wild conception, both in drama and music. *Klingsor*, sitting in his tower and surrounded by the mysterious implements of his craft, becomes conscious that the "pure fool" is approaching his domain. By his spells he accordingly summons the spirit of *Kundry*, whose body lies locked in magic sleep in a thicket on Monsalvat, to his side. From what ensues, we glean some more particulars of the wild woman's history. She is that Herodias who, according to tradition, demanded and obtained John the Baptist's head, and was doomed to eternally wander the earth in consequence. Wagner, however, with a view of concentrating the interest, rather boldly makes her crime that of having laughed at Christ on the cross. While half her life is spent in serving the Knights of the Grail, she becomes from time to time subject to the power of *Klingsor*, and, as one of his sirens, has seduced many a knight from the path of virtue—*Anfortas* among them. In vain she writhes, and howls, and moans: *Klingsor* compels her to obey him, and now to use her arts against the approaching foe, *Parsifal*. Her torture is all the greater, as she knows that the one who successfully resists her sets her free.

Parsifal now approaches, and *Klingsor*, looking over the rampart, describes how he attacks the garrison of besotted knights, putting them speedily to flight, and forcing an entrance. *Kundry* is dismissed to her task, and the scene changes to the lovely magic garden of the castle. Bands of houris, awakened by the alarm, rush in from all sides, wildly exclaiming. This wonderful choral scene is for sopranos only, in as many as eighteen separate groups, and frequently in twelve real parts. A peculiar restless, chromatic figure, repeated almost incessantly for forty bars, is the chief feature here:—



No. 9 is added to it when *Parsifal* appears upon the walls, and looks down in astonishment upon the maidens, who at first assail him with reproaches, but soon, recovering the loss of their lovers, coax him to join their gambols. They adorn themselves with

flowers and throng round him, singing the most seductive of choruses:—

Come! come! love-ly strip-ling! Come!

No. 17.

come! I'll be thy flow-er!

&c.

They presently get to quarrelling for him—

No. 18.

and *Parsifal*, not appreciating their attentions, gets bored and seeks to fly. This is more than the audience will do, for this scene cannot but be most charming in performance, the graceful rhythm and sweet plaintive melody forming so wonderful a contrast to the wild and somewhat chaotic style of the rest of the act. In the midst of the struggle a voice from a flowery thicket calls, "*Parsifal*, tarry!" to the bewilderment of the youth, who only dimly remembers this name as having been murmured by his mother once in a dream. Now the branches separate and *Kundry* appears—but *Kundry* in quite another shape. No longer the swarthy wild witch of the first act, but a beautiful siren arrayed in floating drapery—a very *Venus*. Reclining on a bank of flowers, she again bids *Parsifal* stay, and dismisses the nymphs, who sing, as they reluctantly depart—

Farewell! farewell!
Thou fair one, thou proud one!

a

Thou fool!

The pause here has rather an unfortunate effect in English. You are requested not to fill it up.

Kundry now proceeds to win the youth's interest by talking to him of his mother. A long solo, "*I saw the child upon its mother's breast*," reminding *Parsifal* of his boyhood, his flight, and his mother's death, has considerable melodious beauty and pathetic expression, but is sadly crippled by the tortuous harmonies and the endeavour to construct the whole out of nothing but the "heart's affliction"-motive, No. 10. *Parsifal* is maddened by sorrow and remorse:—

No. 19.

My mother! my mother! Could I forget her?
Ah! must all be forgotten by me?
What have I e'er remembered yet?
But senseless folly dwells in me!

The wily temptress bids him seek refuge from folly and sorrow in love. Clinging to him, she presses her lips to his, but at the touch *Parsifal* springs up maddened and terrified. The scene which follows is very strangely conceived. *Parsifal*, perfectly ignorant and innocent, only possessed by a blind instinct of his holy mission, spurns *Kundry* and her temptations, without appearing to realise fully what it is that he rejects. She, in a wild and terrible speech, reveals the awful secret of her being, and is filled with the mad delusion that *Parsifal* can save her by loving her. One supreme phrase in her description of her sin and its punishment we must quote as the most astonishingly unvoiced specimen in even all Wagner's writings:—

No. 20.

I saw Him, Him, and mocked Him;

To *Kundry's* wild appeals for pity and love, *Parsifal* only replies—

Love and Redemption thou shalt lack not,
If the way
To Amfortas thou wilt show.

In a frenzy of despair and rage, *Kundry* curses him and his mission:—

All paths and courses
Which from me would part thee,
Here—I curse them to thee!
Wander—wander!
Thou whom I trust—
Thee will I give as his guide!

The last two lines are addressed to *Klingsor*, who appears upon the castle-wall at her summons, bearing the magic spear. The magician, finding all else fail, attempts to kill *Parsifal* by throwing the spear at him. Lo, a miracle! It remains floating over the intended victim's head. He grasps it, and now his turn comes. Making the sign of the cross with it, he curses *Klingsor's* power, and immediately the castle falls to ruins, the lovely garden withers up to a desert, and *Kundry* falls senseless. The departing *Parsifal*, turning to her from the summit of the ruins, says sternly:—

Thou know'st
Where only we shall meet again!

It is perhaps rash to express an opinion on anything of Wagner's from merely the written notes, but there is certainly nothing that can be, by the widest stretch of courtesy, called musical beauty in this act, apart from the one scene of the flower-nymphs and the first speech of *Kundry*. Of course the intense dramatic interest compensates for this to a certain extent, but we venture to think that the composer might have gained his end with a less lavish expenditure of extreme harmonies.

In the third and last act, the gloom deepens to an almost distressing pitch. There is a short orchestral introduction, the broken and vague rhythm and sombre harmonies of which seem intended to illustrate *Parsifal's* blind wanderings. A new theme opens it—

No. 21.

Adagio.

and a curious variation of No. 6 follows:—



There is also an odd variation of the "fool"-motive—



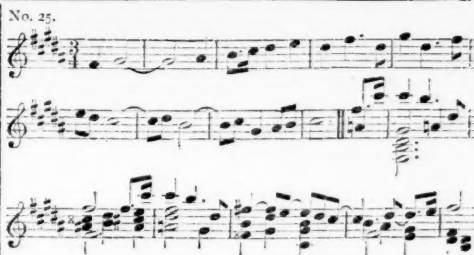
the character of which nothing can hide. The curtain then rises and shows a lovely spring landscape. Some years have apparently elapsed, for Gurnemanz is now extremely aged, and is living here as a hermit (for some unexplained reason). Hearing a groaning issue from a thicket, he tears the bramble growth of years away and discovers the inanimate form of Kundry, just as he found her once before in *Titel's* time. With much trouble he restores her to life (in her original form) and she quietly goes to her work as a servant of the Grail, as if nothing had happened. While he is gazing in wonder at this miracle a knight in black armour appears through the trees. It is *Parsifal*, as the music (No. 9) announces to us. In his hand he bears the sacred spear; and he seems all through the Act in a dreamy half-conscious state, not even answering Gurnemanz' eager inquiries for some time. He is bidden to doff his arms, for to-day is the day of all others most sacred in Monsalvat—Good Friday:—



Parsifal relates how he has wandered and wandered vainly in search of Monsalvat, how he has ever carried the spear in his hand, though forbidden to use it, and so suffered countless defeats and distresses. Gurnemanz in return tells a long story of the misery now reigning in Monsalvat. We learn that *Amfortas* has refused to torture himself any more by uncovering the Grail, and that in consequence *Titel* has died, and all the knights have withered with age. A phrase founded on No. 21 taken in diminution—



pervades this scene, which is followed by an incident which cannot but shock the minds of any audience. Before conducting the rescuer, *Parsifal*, to *Amfortas*, Gurnemanz and Kundry remove his armour and bathe his feet in the brook. Kundry then takes a golden flask of ointment from her bosom and pours its contents upon his feet, which she then dries with her hair! Gurnemanz anoints *Parsifal's* head and blesses him, and then he in his turn sprinkles Kundry with water and baptises her in the name of the Redeemer. Here No. 3 comes in very beautifully, and soon yields to a suave new melody as *Parsifal* gazes round on the smiling landscape:—



We must quote the words of this tenderly poetical scene:—

Parsifal.

How fair the woods and meadows seem to-day!
Many a magic flow'r I've seen,
Which sought to clasp me in its baneful twinings;
But none I've seen so sweet as here—
These shoots that burst into blossom,
Whose odour recalls my childhood's days,
And speaks of loving trust to me.

Gurnemanz.

That is Good Friday's spell, my lord.

Parsifal.

Alas, that day of agony!
Now surely everything that thrives,
That breathes and lives and lives again,
Should only mourn and sorrow?

Gurnemanz.

Thou see'st, that is not so.
The sad, repentant tears of sinners
Have here with holy rain
Besprinkled field and plain,
And made them glow with beauty.
All earthly creatures in delight
At the Redeemer's trace so bright
Uplift their pray'rs of duty.

And now perceives each blade and meadow-flower
That mortal foot to-day it need not dread;
For as the Lord in pity man did spare,
And in His mercy for him bled,
All men will keep with pious care
To-day a tender tread.
Then thanks the whole creation makes
With all that flow'rs, and fast goes hence,
That trespass-pardoned Nature wakes
Now to her day of Innocence.

(Kundry has slowly raised her head again, and gazes with moist eyes earnestly and calmly up at *Parsifal*.)

Parsifal.

I saw my scornful mockers wither:
Now look they for forgiveness hither?
Like a sweet dew a tear from thee too floweth:
Thou weepest—see! the landscape gloweth.

(He kisses her softly on the brow.—Distant bells are heard pealing.)

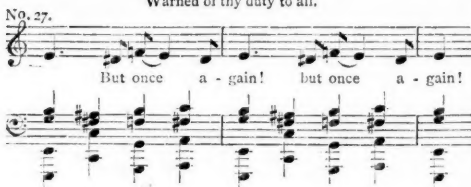
It is with anything but pleasure that we find this beautiful scene give place to one of almost unredeemed harshness. As Gurnemanz and Kundry conduct the hero to the castle the scene changes panorama-wise, as in the first Act, but to very different music. A bass-figure—



descriptive of the mourning knights, leads us through endless changes of key, accompanying the lugubrious theme, No. 19, on the wood-wind. The ground-bass of the four bells (No. 11) appears with the most fearful and wonderful harmonies built on it. Presently we find ourselves again in the hall of the Grail, and gloomy trains of knights enter, bearing *Amfortas*, the Grail in its shrine, and *Titel* in his coffin. They

tell us what they are doing in doleful recitative, and make a last earnest appeal to the king to reassume his office:—

Sorrow! Sorrow! Thou guard of the Grail!
Be once more only
Warned of thy duty to all.



Amfortas' despair and agony are really awful in their intensity. He springs to his feet (for the first time in the opera) and tearing open his dress, shrieks—

Behold! me! The open wound behold!
Here is my poison—my streaming blood.
Take up your weapons! bury your sword-blades
Deep—deep in me, to the hilt!
Ye heroes, up!
Kill both the sinner and his pain:
The Grail's delights will ye then regain.

As the knights stand transfixed with awe, *Parsifal* enters with his friends and, advancing to the king, touches him with the spear, saying:—

Be whole, unsullied and absolved!
For I now govern in thy place.
Oh blessed be thy sorrows;
For Pity's potent might
And knowledge! purest pow'r
They taught a timid Fool.

* * * * *
Hid be no more that shape divine!
Disclose the Grail! Open the shrine!

(*The keys open the shrine; Parsifal takes from it the "Grail," and kneels, absorbed in its contemplation, silently praying. The "Grail" glows with light; a halo of glory pours down over all. Titmel, for the moment animated, raises himself in benediction in his coffin. From the dome descends a white dove, which hovers over Parsifal's head. Kundry, looking up at Parsifal, sinks slowly to the ground, dead. Amfortas and Gurnemanz kneel in homage before Parsifal.*)

All.

(*With voices from the middle and extreme heights, so soft as to be scarcely audible.*)

Wondrous work of mercy!
Salvation to the Saviour!
(*The curtain closes.*)

This ending music is a curiously woven compound of the Grail themes, Nos. 1, 2 and 3, with the "Fool" motive No. 8, added. This conclusion should be very solemn and fine in performance, though we confess to having expected something more imposing and more fully developed.

It must strike every one that Wagner has here given us his most noble and impressive drama from a poetic point of view. To have selected a sacred subject for operatic treatment we cannot but regard as a grave error of judgment, however reverent the spirit in which it is carried out. Of course such a drama is tabooed for ever from the English stage, which is the more to be regretted as there are scenes which would do more to advance the composer's fame than perhaps anything else which he has written. Even in Germany it would be rash to predict popularity for the work. Not only are the singers' parts peculiarly trying and thankless—even for Wagner—and the *mise-en-scène* of almost insuperable difficulty, but the grave blemishes above noticed must be felt everywhere. Then, too, *Gurnemanz* will be recognized as a near relative of *Wotan's*, by his dreadful habit of making dreary speeches. But turning from the disagreeable duty of finding fault with a great work, we ourselves confess to looking forward to the Bayreuth Festival of this month with feelings of the most intense eagerness and curiosity.

Eagerness to hear and see a work which merely on paper is a masterpiece—curiosity to judge of the actual effect of what seem to be exquisite beauties and—alas!—wild uglinesses. If "*Parsifal*" is, as we are inclined to believe on short acquaintance, a greater work than any which has preceded it, we cannot deny that not only are the beauties more transcendent, but also the points which provoke censure are more serious than ever.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XI.—CHOPIN (*concluded from page 317*).

"HOPE springs eternal in the human breast," and Chopin, who returned to Paris none the better, but all the worse, for experience of our insular climate, may have listened to her words in the optimist spirit often attendant upon a disease which, though, like Justice, it has hands of iron, has feet of lead. We shall presently see that to the last there were moments when he still dreamed of a future in this world—a future so certain as to demand earnest and serious preparation. Nevertheless, the master sustained a heavy blow shortly after he had again settled down in Paris. He looked upon his physician, the famous Dr. Molin, as the prop of his life, and at a critical moment that support failed him; the man who saved others being unable to save himself. The effect of this bereavement upon Chopin was serious. Karasowski tells us that thenceforth he "despaired of himself," and Liszt says "he felt his loss painfully—nay, it brought a profound discouragement with it. At a time when the mind exercises so much influence over the progress of the disease, he persuaded himself that no one could replace the trusted physician, and he had no confidence in any other. Dissatisfied with them all, without any hope from their skill, he changed them constantly. A kind of superstitious depression seized him. No tie stronger than life, no love powerful as death, came now to struggle against this bitter apathy." How would it have been had Madame Sand then gone to his side—she of whom the writer just quoted remarks: "Madame Sand never ceased to be for Chopin that being of magic spells who had snatched him from the valley of the shadow of death, whose power had changed his physical agony into the delicious languor of love." Again we read that, under her care, the funeral oppression which secretly sapped the spirit of Chopin, destroying and corroding all contentment, gradually vanished. He permitted the amiable character, the cheerful serenity of his friend, to chase sad thoughts and mournful presentiments away, and to breathe new force into his intellectual being. Now, alas! there was no gifted and trusted physician to strengthen the weak body, and no loving spirit to minister to a mind diseased. Chopin became a derelict on the troubled sea of life, drifting steadily towards the rocks in a waning light. In this emergency the master learned that his constant friend, Titus Wozsiechowski, was about to visit Ostend for sea-bathing, and he yearned to grasp that faithful hand. Two letters expressive of this wish are given by Karasowski,* and have a melancholy interest as being the last their writer ever penned. In the first, dated August 20, 1849, Chopin said:—

"Nothing but my present severe illness should prevent me from hastening to you at Ostend; but I hope that, by the goodness of God, you may be enabled to come to me. The doctors will not allow me to travel. I am in my own room, drinking Pyrenean water, but your presence would do me more good than all the medicines."

* Karasowski, vol. ii., pp. 316, 317.

The second letter was written on September 12, and in it we read:—

"I have not had time to see about the permission for you to come here.* I cannot go for it myself as I lie in bed half my time, but have asked a friend who has a good deal of influence to see about it for me, and shall hear something definite by Sunday. I wanted to go by rail to the frontier at Valenciennes to meet you, but the doctors forbid my leaving Paris, because a few days ago I was not able to get as far as Ville d'Avray, near Versailles, where I have a godson. You see it is only illness that keeps me; had I been tolerably well I should certainly have gone to Belgium to visit you. Perhaps you may be able to come here. I am not egotistical enough to wish that you should come merely for my sake, for, ill as I am, you would be wearied and disappointed, although I think we might pass some pleasant hours recalling youthful memories, and I wish the time we do have together to be an entirely happy one."

"From that day," says Chopin's most trustworthy biographer, "the disease made rapid strides." The master heard the words, "Set thy house in order, for thou shalt die and not live," and he obeyed; looking up his manuscripts from time to time, retouching some and destroying others, in dread of *post-mortem* misrepresentation by hungry inheritors and eager speculators. Chopin did not fear death, but faced him with the calmness that, at the last, never deserts a great soul. The grisly monster of Gothic fancy may indeed have appeared to this suffering creature as a good angel sent to lead him to a place of rest: "the liberator of him whom freedom cannot release, the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console." Nevertheless, while life remained, the instinct which clings to it suggested a possibility of continuance, and the dying man actually busied himself with taking and furnishing a new house (12, Place Vendôme), over the threshold of which he was destined never to pass. In the intervals of relief from pain, the most minute details connected with this matter were regulated by the master, nor would he give it up when all hope had gone. Indeed, Chopin's furniture was being moved into the new residence on the very day when he was called away to an eternal habitation. Liszt makes some interesting comments upon these facts:—

"Did he fear that Death would not fulfil his plighted promise? Did he dread that, after having touched him with his icy hand, he would still suffer him to linger upon earth? . . . There is a double influence often felt by gifted temperaments when upon the eve of some event which is to decide their fate. The eager heart, urged on by a desire to unravel the mystic secrets of the unknown Future, contradicts the cooler, the more timid intellect, which fears to plunge into the uncertain abyss of the coming fate. This want of harmony between the simultaneous provisions of the mind and heart often causes the firmest spirits to make assertions which their actions seem to contradict, yet actions and assertions both flow from the differing sources of an equal conviction. Did Chopin suffer from the inevitable dissimilarity between the prophetic whispers of the heart and the thronging doubts of the questioning mind?"

Liszt's query is interesting in its bearing upon our complex nature, and there can be little doubt that the duality he describes is a fact within the conscious experience of most observant persons. If so with Chopin, the master soon found that events favoured the "eager heart," and compelled the "timid intel-

lect" to their will. His disease progressed so rapidly that, at the beginning of October, he could no longer sit up, and his sister Louise (Madame Jedzejewicz) hurried to his bedside. "From week to week," says Liszt, "and soon from day to day, the cold shadow of death gained upon him. His end was rapidly approaching; his crises grew more frequent, and each resembled more and more a mortal agony." But the master retained his calmness and even the reserve which distinguished him through life. Few people were admitted to his bedside, and some of these he did not ask to see. Meanwhile, he gave his final instructions with as much precision as resignation; desiring especially to be buried in Père la Chaise, by the side of Bellini, whom he admired and had, during the Italian composer's residence in Paris, learned to love. This done, nothing remained but to wait for the end, cheered by the constant presence and sympathy of a few devoted friends, among whom were M. Gutman, his sister and the Countess Delphine Potocka. The spectacle was touching and impressive—a *propos*, Liszt observes:—

"However violent or frivolous the passions may be which agitate our hearts; whatever strength or indifference may be displayed in meeting unforeseen or sudden accidents, which would seem necessarily overwhelming in their effects, it is impossible to escape the impression made by the imposing majesty of a lingering and beautiful death, which touches, softens, fascinates, and even elevates the souls least prepared for holy and sublime emotions. The lingering and gradual departure of one among us for those unknown shores, the mysterious solemnity of his secret dreams, his commemoration of past facts and passing ideas when still breathing upon the narrow strait which separates time from eternity, affect us more deeply than anything else in the world. Sudden catastrophes . . . remove us less sensibly from all the fleeting attachments, which pass, which can be broken, which cease, than the prolonged view of a soul conscious of its own position, silently contemplating the multiform aspects of time, and the mute door of eternity. The courage, the resignation, the elevation, the emotion, which reconcile it with that inevitable dissolution so repugnant to all our instincts, certainly impress the bystanders more profoundly than the most frightful catastrophes, which, in the confusion they create, rob the scene of its still anguish, its solemn meditation."

This is well said, and Liszt is no less happy in describing one of the scenes witnessed in Chopin's death-chamber. Karasowski pictures it also, but in colours much more faint than those used by the ardent and rhapsodical Hungarian. The 15th of October had come, and the end was very near. Attack followed attack, to the great distress of the onlookers, among whom was the Countess Potocka, who stood at the foot of the bed, "tall, straight, dressed in white, resembling the beautiful angels created by the imagination of the most devout among the painters." Upon her the eyes of the sick man rested on recovering from a paroxysm:—

"Without doubt he supposed her to be a celestial apparition; and when the crisis left him a moment in repose, he requested her to sing; they deemed him at first seized with delirium, but he eagerly repeated his request. Who could have ventured to oppose his wish? The piano was rolled to the door of his chamber, while, with sobs in her voice, and tears streaming down her cheeks, his gifted countrywoman sang. . . . She sang that famous Canticle to the Virgin which, it is said, once saved the life of Stradella. 'How beautiful it is!' he exclaimed.

* At that time Russian subjects were not allowed to visit Paris without special license.

† "Life of Chopin," p. 200.

• "Life of Chopin," pp. 202, 203.

"My God, how very beautiful! Again, again!" Though overwhelmed with emotion, the Countess had the noble courage to comply with the last wish of a friend, a compatriot; she again took a seat at the piano, and sang a hymn from Marcello. Chopin again feeling worse, everybody was seized with fright; by a spontaneous impulse all who were present threw themselves upon their knees—no one ventured to speak; the sacred silence was only broken by the voice of the Countess, floating, like a melody from heaven, above the sighs and sobs which formed its mournful earth-accompaniment. It was the haunted hour of twilight; a dying light lent its mysterious shadows to this sad scene; the sister of Chopin, prostrated near his bed, wept and prayed, and never quitted this attitude of supplication while the life of the brother she had so cherished lasted."

"Let me have music dying, and I seek no more delight," said the young English poet whose body rests outside the walls of Rome. Such a joy and consolation had Chopin; but no Orpheus could redeem him from the gates of death. On the following morning the master seemed a little stronger, and received the sacrament from the hands of a priest of his own nationality, after which he summoned his friends to his bedside one by one, "calling down the grace of God fervently upon them, their affections and their hopes," and bidding them a final farewell. At two o'clock on the 17th the patient woke up from a convulsive sleep, in the agony of death. "Who is near me?" he asked. Then he bent to kiss the hand of M. Gutman, who supported him, and died in the very act. "He died as he had lived," says Liszt, "in loving." The next day the corpse, the bed, the room, were almost buried in flowers sent by kind souls who remembered what an affection the departed musician had for those lovely creations of nature: "He seemed to repose in a garden of roses. His face regained its early beauty, its purity of expression, its long unwonted serenity. Calmly, with his youthful loveliness, so long dimmed by bitter suffering, restored by death, he slept, among the flowers he loved, the last long and dreamless sleep." The "eager heart" at length knew the rest it sought, and there was an end for ever of the contest between soul and body so well described by Dryden:—

As some faint pilgrim, standing on the shore,
First views the torrent he would venture o'er,
And then his inn upon the farther ground—
Loth to wade through, and loth to go round;
Then, dipping in his staff, does trial make
How deep it is, and, sighing, pulls it back;
Sometimes resolves to fetch his leap, and then—
Runs to the bank, but there stops short again.

Chopin's death seems to have made but little impression in England. The leading musical journal of the day had not an editorial word to say about it, and was content to insert fifteen lines from a Paris correspondent, who wrote: "The death of M. Chopin cannot but be lamented by all the lovers and followers of the art. He was certainly one of the most eminent and one of the most original men in his particular sphere, and his influence on his contemporaries has been very considerable." True enough, but how little as a tribute laid on the fresh grave of one so eminent. In November, however, the same correspondent forwarded a short biography of the master, remarkable for, amongst other things, a defence of Chopin against those who charged him with certain social faults: "Owing to his retired way of living, and his habitual reserve, Chopin had few friends in the profession, and, indeed, spoiled from his original nature by the caprice of society, he was too apt to treat his brother artists with a supercilious hauteur which many of his equals, and a few who were his superiors, were wont to stigmatise as

insulting. But, from want of sympathy with the man, they overlooked the fact that a pulmonary complaint, which for years had been gradually wasting him to a shadow, rendered him little fit for the enjoyments of society or the relaxations of artistic conviviality. In short, Chopin, in self-defence, was compelled to live in comparative seclusion, but we wholly disbelieve that this isolation had its source in unkindliness or egotism. We are the more inclined to this opinion by the fact that the few intimate friends whom he possessed in the profession (and some of them were pianists) were as devotedly attached to him as the most romantic of his aristocratic worshippers." The opinion expressed by the *Musical World* was, no doubt, that of all reasonable and charitable men acquainted with the facts of the case.

The master's funeral took place on November 30, and was of a character commensurate with the esteem in which the *élite* of Parisian society held him. The Madeleine was hung with black; four thousand persons attended the religious ceremony, and a musical service of special importance did honour to the departed composer. As the mourning train entered the church, Chopin's own Funeral March, arranged for the Conservatoire orchestra by M. Reber, added to the solemnity of the occasion. Meyerbeer and Prince Adam Czartoryski followed immediately after the body, the pall being borne by Eugène Delacroix, the painter, M. Franchomme, M. Gutman—in whose arms the master died—and Prince Alexander Czartoryski. The Requiem Mass was Mozart's—chosen by Chopin himself; solos by Madame Viardot, Madame Castellan, M. Dupont, and Signor Lablache, who had taken the same part at the funeral of Beethoven, twenty-two years before. At the offertory, M. Lefébure-Wély performed on the organ the master's Preludes in B and E minor, and, as the congregation dispersed, improvised upon a number of themes from his various works. All possible musical significance thus given to the obsequies of the composer, the procession set out for Père la Chaise, where, in accordance with Chopin's wish, a grave had been prepared next to the resting-place of his friend Bellini, and close to that of Cherubini, as well as of Habeneck and Marie Milanollo, one of the gifted sister violinists. To such company Chopin was brought. The coffin was lowered, and, without a word being said, the mourners filled the grave with flowers and went their way.

The flowers that covered the remains of Chopin were in themselves tributes of affection, but they foreshadowed the homage of admiration which his works were destined to command when better known. It was not in the nature of things that the master should hear with living ears the shouts of an applauding world. His art was too distinctive and peculiar for that. His ideas as well as his utterance were strange, and the spirit that animated his music was in itself *sui generis*. He had, therefore, to die only half understood; but, let us hope, with a consciousness that Time, the great revealer, would do for him what remained to be done. Be that as it may, time has accomplished the task, and now Chopin suffers from excess of favour. His music, so difficult in spirit, and by no means easy as regards the letter, is in everybody's hands, and sounds from every concert platform, but how grievously abused! More often than not its subtle essence is wanting and its delicate flavour lost. We see only the "spectral bones and ribs" of a creation instinct with feeling, grace, and loveliness, and we are tempted to ask "What is this man better than his fellows?" To the few, however, Chopin is something more than a fashion blindly followed. He is the high priest of a sweet and subtle art-mystery; the delineator of ideas

which are "caviare to the general," the revealer of a world, in little no doubt, but with a complex and elaborate beauty discernible by all who with patience look at it in the true light. This is Chopin's peculiar distinction and glory. He was no Beethoven, to scale the highest height and sound the deepest depth of music. He laboured within a small field, but he showed what infinite loveliness and charm may be found in the minute things of art as well as of nature.

PEARSALL: A MEMOIR.

By JULIAN MARSHALL.

THE published lives of Pearsall are all so meagre and unsatisfactory that it seems worth while to put together briefly the principal facts and dates of his career, drawn from public and private sources, and not inopportune at a time when the lives of foreign artists are being exhaustively treated by very able hands.

Robert Lucas Pearsall, who afterwards assumed the particle *de* before his surname, was born on March 14, 1795, at Clifton, of an old Gloucestershire family. His father, Richard Pearsall, who died during the boyhood of his son, had held a commission in the army. His father's mother, Philippa Still, was descended from John Still, Bishop of Bath and Wells, and a composer in the reign of Elizabeth. Educated, not at a public school, but by private tutors, the boy soon manifested an enthusiastic love of music. At thirteen he had already composed a Cantata, "Saul and the Witch of Endor," which was privately printed. Much of his musical taste he inherited or acquired from his mother, Elizabeth Lucas, who used to play Corelli from a figured bass, to the boy's great delight. In deference to her wishes, he was educated for the bar, devoting, however, most of his spare time to the study of music, and some also to that of fortification, for which latter subject he had a strong bent. He showed, meanwhile, a great facility for literary composition, which enabled him to throw off a considerable number of ballads and songs which do credit to his poetical powers. In his search after everything curious relating to music he amassed a valuable collection of treatises, which were afterwards presented by one of his daughters to the Benedictine Abbey of Einsiedlen, in Switzerland. He had, besides, a talent for drawing; and, feeling always a great interest in antiquarian research, he stored up in his sketch-books a large number of illustrations of the architecture, furniture, costume, weapons, and instruments of torture, of the Middle Ages. He contributed many of the plates to Von Hefter's "Geschichte der Geräthschaften des Mittelalters."

In 1817 he married. In 1821 he was called to the bar, and for some time he went the Western Circuit; contributing in his spare moments to *Blackwood* and other publications, including some musical criticisms in the Bristol newspapers. In 1825, having had a slight attack of apoplexy, he left England for change of air, and visited Brussels, Bruges, Liège, and finally Mayence, where he remained nearly four years, associating continually with a number of friends who had musical, antiquarian, and literary tastes thoroughly congenial with his own. Here he became the pupil of Joseph Panny, an eminent contrapuntist, and began to study seriously. He composed in 1828 an overture, which was performed, and other instrumental music; and he translated Schiller's "Wilhelm Tell," into English verse, which was published in London by Bull.

In 1829 Pearsall returned to England, and stayed for more than a year at Willsbridge House, his family

seat; but he rejoined his family at Baden in 1830, and subsequently settled in Karlsruhe, for the sake of the educational advantages of that town. There he helped to found a society for the performance of sacred and other serious music by the great Italian masters, and wrote a characteristic overture to "Macbeth," introducing the "Witches' Chorus." This was performed in several places in Germany with good success, and was published by Schott in 1839. Travelling to other German towns, he met at Munich the celebrated Ett, then very old, who still preserved the traditional severe style of church music. Under this master, Pearsall acquired much of that skill which distinguishes the choral works that he subsequently composed. At Vienna he became acquainted with Kiesewetter, with whom he afterwards corresponded. Still interested in antiquarian research, he made a lengthened stay at Nuremberg, investigating the so-called "Kiss of the Virgin," a barbarous engine of torture which was formerly applied to real or suspected criminals; and on this subject he wrote an exhaustive paper, which was published by the Society of Antiquaries in London, as was also another monograph on "Judicial Combats."

In 1836 he revisited England, and heard with delight some performances of the Bristol and London Madrigal Societies. From this period date his first works in the madrigalian style; and he wrote, about the same time, a treatise in German on this kind of composition, which appeared in a German periodical. Soon after this, he sold (1837-8) Willsbridge House, to which he had succeeded on his mother's death, and resolved for the future to live abroad. In 1842 he bought the castle of Wartensee, on the Lake of Constance, and restored the ruined parts of it in 1851, after a short visit, which proved to be his last, to England. At Wartensee Pearsall wrote his largest and best musical works, some of which remain yet unpublished—"Psalmody: an Essay," 1842; a Motett in four parts, 68th Psalm, 1847; an Anthem in four parts, 77th Psalm, "Voce mea," 1849; "My heart is fixed," 57th Psalm, 1849; "Analysis of a Fugue," 1849; "Letters on Church Music," 1850; "System of Chanting," 1851; "Musica Sacra Gregoriana," 1852; "Tu es Petrus," Te Deum, "Ecce quam bonum," 1853; "Salve Regina," 1855; and that which he himself considered his *chef-d'œuvre*, a Requiem. He co-operated in the revision of the old hymn-book of St. Gall, a labour which occupied him for several years. This work—"Katholisches Gesangbuch zum Gebrauch bei dem öffentlichen Gottesdienste," 1863,—has a wide circulation to this day, and was found by one of Pearsall's daughters in use in the church at Copenhagen in 1868. His last literary work was a translation of "Faust" into English verse. Pearsall kept almost open house at Wartensee, receiving with hospitality all those who came to visit him, to converse about music, literature, or antiquarian topics, or merely to see the castle, which was architecturally interesting. His friend the Bishop of St. Gall here received him into the Roman Church.

On August 5, 1856, an attack of apoplexy carried Pearsall off in a few minutes, while apparently in the enjoyment of perfect health. He was buried on the 12th, in accordance with his own request, in a vault of the Chapel at Wartensee, and his funeral was attended by an immense concourse of people. At his death he left a widow, a son, and two daughters, the elder of whom was married in 1839 to the present Earl of Harrington, the younger, in 1857, to Mr. John Hughes, a barrister of the Inner Temple.

It is as a writer of madrigals and other choral music that Pearsall will be best remembered. There is nothing that has ever appeared, since the great days of the Elizabethan madrigalists, which ap-

proaches nearer to their excellence than the compositions of Pearsall in this manner. The simplest and slightest of his choral songs, such as "The Hardy Norseman" and "Oh, who will o'er the downs so free?" soon caught the ear of the uneducated by their easy, unaffected style; but the most cultivated musicians are no less delighted with such elaborate works as "Great god of love" (eight voices), "Light of my soul" (six voices), "Lay a garland on her hearse" (eight voices), "I saw lovely Phillis" (four voices), "In dulci jubilo" (four voices), and "Sir Patrick Spens" (ten voices). In these and many more, the educated ear is struck not only by the beautiful and natural gift of melody, but also by the massive harmonies, skilful yet lucid counterpoint, and never-failing sympathy of the music with the words. Let those who would be convinced on this last point compare his treatment of the old melody "In dulci jubilo" with that of any former master (not even excepting Bach), and Pearsall will be found to have come nearest to the true intention of both words and air.

No composer of this great merit, originality, and cultivation, should be hastily set down in the slighted category of "amateurs" merely by reason of his happening to possess some private fortune, and never writing, because never obliged to write, for gain. We have not, since Purcell's time, been able to boast of so much native genius for music that we can afford not to be glad to reckon as one of the most eminent of English composers Robert Lucas de Pearsall, the subject of this roughly sketched memoir.

The law of copyright, we are glad to say, is now receiving the attention so important a subject demands. Years ago, when the plays of English dramatic writers were unprotected, country managers used to reproduce the pieces popular in the metropolis without even communicating with the author; and when the law stepped in and recognised the right of a man to be paid for the work of his brain as well as for the work of his hands, it was found necessary to form a Society to enforce this claim. For a long time the power of performing musical compositions before the public was one which remained unquestioned, because it was tacitly understood that the composer was sufficiently remunerated by advertising his work. Had those who discovered—and acted upon this discovery—that such compositions were private property boldly announced the fact, instead of quietly waiting in all cases until they were performed, and then peremptorily demanding payment, not a voice would have been raised in complaint. Recent events, however, have not only so irritated those artists, both professional and amateur, who have been brought unknowingly under the action of the law, but have surrounded the subject with so many difficulties that at length attention has been called to it in Parliament. Lord Folkestone and Mr. Gorst have introduced a Bill, which has already passed the House of Commons, and is now in charge of Earl Cadogan in the House of Lords, rendering it compulsory, for the recovery of penalties for performance, that it shall be notified on the title-page of a composition so protected that the performing right is reserved. Respecting those compositions, however, published before the passing of this Act, we would especially draw attention to the following extract from clause 2: "In any proceedings for penalties under the provisions of an Act passed in the third year of His Majesty King William the Fourth, it shall be necessary to prove that the aforesaid notice had been duly printed as prescribed by this Act, or that in the case of musical compositions printed before the passing of this Act, and in which

such right of public representation or performance and such copyright are not vested in the same person, a notice to the like effect has, within six months after the passing of this Act, been given by the person in whom such right of public representation or performance is vested to the person for the time being entitled to the copyright; and in default of such proof the action for penalties shall be dismissed." It will thus be seen that any one in doubt as to whether a piece can be performed without permission can easily ascertain the fact by applying to the publisher. This is as it should be. It is possible that, as in the case we have mentioned of dramatic authors, a Society may be founded to watch the interest of composers should this bill be passed; but the matter will then be placed so clearly before the public that no mistake can arise. We have never complained of the object of the present protective Musical Association, but only of the manner in which this object has been carried out.

THE idea of translating our National Anthem into fourteen Eastern languages and scattering it through the length and breadth of India—originated by the Rev. Mr. Harford, Minor Canon of Westminster—is, we are pleased to see, likely to be forthwith acted upon; but with the news of the probable successful accomplishment of this excellent suggestion comes intelligence of a fact equally important to the ultimate welfare of the project. An article in the *Daily Telegraph*, speaking of the performance of a version in Hindustani of the National Anthem of England, at a recent Soirée of the National Indian Association in Chandos Street, Cavendish Square, commented with much truth upon the fact of the peculiar Hindoo music reflecting the character of those who sang it: "soft wailing minors, full of intervals, ornaments, and half-notes, very different in style from the Gregorian chant which is our National Anthem." The writer might even have said that these "melodies" are often full of intervals smaller than half-notes, for assuredly the drawing succession of sounds we sometimes hear from Hindoo vocalists could scarcely be played upon our household keyed instruments. The well-known music, then, of our National Anthem would hardly perhaps excite the same loyal feelings with Indian as with English listeners; and, in accordance with the hint in the *Daily Telegraph*, we find that not only the words but the notes also will be written by a native. In a communication from Mr. Harford to the paper which, as we have said, first gave publicity to this interesting project, the writer tells us that "a letter will immediately be forwarded to Dr. Sourindro Mohan Tagore, of Calcutta, the principal authority upon Hindu music, requesting him to secure the services of the best native composer, and a melody which shall at once suit Oriental taste and the measure of the translated hymn." It is possible that the music of this Indian National Anthem will sound as strange to English ears as the music of our own does to those of the Hindoo; but if, by thus establishing a bond of union between the two countries, the loyal feeling can be more effectually deepened, the enterprise should receive warm and hearty encouragement.

For many years a movement has been in progress for the establishment of bands during the summer months in the public promenades of the metropolis, but it appears only this season to have assumed a decidedly practical shape. A committee has been formed, headed by his Royal Highness the Duke of Albany, and until the end of August it is announced that performances will take place in Hyde Park, from five to eight p.m., on Sundays, Mondays, Wednesdays, Fridays, and Saturdays, and in the Regent's Park on

Tuesdays and Thursdays. We sincerely hope that every assistance will be given to an enterprise so excellently organised, for on the encouragement of the public it is obvious that its success mainly depends. We have taken some pains to ascertain the claims of these open-air concerts to extensive support, and can conscientiously affirm that in every respect they fully deserve all the patronage that may be bestowed upon them. The executants are perfectly competent to the performance of the music selected, and the programmes are sufficiently popular in character, without in any degree pandering to the taste of an uneducated class of listeners. The audience is thoroughly orderly, and evidently so bent upon enjoying the music as to resent the slightest interruption, so that the few policemen present have a perfect sinecure, and evidently look forward to the "band days" with an agreeable anticipation of a few hours' relaxation from duty. Apart from the pleasure these performances afford to a large number of persons in the summer evenings, it is well to remember that they will assuredly in the course of time lead to the total abolition of street musicians; for those who can play will probably find no difficulty in procuring engagements in some of these bands, and those who cannot may, we hope, turn to some occupation which will confer benefit instead of misery upon their fellow-creatures.

SINCE we last placed before our readers some choice specimens of country notices, not only have many others equally remarkable casually come before us, but correspondents have forwarded long articles upon important concerts evidently penned by persons who know nothing whatever of the matter which they undertake to criticise. It has often been said that when a man finds it impossible to write upon a subject, he should study the art of writing round it; but as a general rule we do not see that this theory is acted upon, for, in looking through our collection of such notices, we find that the critics who are the most profoundly ignorant of the art endeavour to speak the most learnedly upon it. As an instance of this we may cite the review upon a performance of Gounod's "Messe Solennelle," in which the writer, after telling us that it "may be styled a sacred Cantata," says: "Many of the passages are inexpressibly beautiful, while the various chords and inversions which abound impress one with the grandeur of the composition." In the same notice we read that Miss Marriott's singing of the air in Beethoven's "Engedi," "Praise ye Jehovah's gladness," was "an accurate representation," whatever that may mean. In other articles a vocalist is spoken of as "Miss Fräulein"; Handel's "Zadock the Priest" is termed a "long anthem," and "essentially a solemn composition"; and the choruses and part-songs are said to have been "well rendered by the orchestra." When we also read that Mendelssohn's Pianoforte Concerto in G minor was encored, it may reasonably be asked why writers so utterly ignorant of music should be selected to write upon it. A paper upon the "Musical Activity of the Year," in our last number, speaks of the competence of modern critics to criticise the art. The above extracts may be accepted as instances of the exceptions which prove the rule.

THE *Archivio Musicale* of the 18th ult. refers to the recent decree of the Italian Government nominating a permanent committee to superintend dramatic and musical instruction. The committee is to consist of ten members—four musical composers, four dramatic authors, and two professional critics, one dramatic and one musical. The Minister of Instruction will,

ex officio, preside in the committee. Our contemporary, in approving the measure, invokes the serious attention of the Italian Government to the delicacy and importance of the task it has undertaken. The *Archivio* alludes incidentally to the bill in the English Parliament to regulate the qualifications of teachers of music in England and Wales, as well as to the proposed Royal College of Music, as proofs that all countries, even England, which "by antonomasia is the anti-musical country," are becoming conscious of the necessity of fomenting musical instruction through the instrumentality of the state. Our Italian contemporary seems to be most anxious in regard to the individual competency of the members of the committee, and the possible neglect of the traditions of Italian art, above all in that branch which has been its chief glory, *il canto*. It refers to Dr. Richardson's recipe for the preservation of health—"the sponge, the rough towel, and pulmonic exercise in singing."

GERMAN OPERA, DRURY LANE.

IN connection with this enterprise we have now to record the production of three Operas, two of which had never before been heard in England, while the third, if somewhat familiar as to a great part of its music, had not been played on our stage for many years. We are, therefore, face to face with an *embarras des richesses*, aggravated by the fact that the utmost reasonable amount of space would not serve for adequate discussion. Our notes must be brief, and as much to the point as possible.

Wagner's "Die Meistersinger von Nürnberg" came first in order of the three, and was played before a crowded house on May 30. We shall assume that the story of this opera is known, since our daily and weekly contemporaries, with the generosity which never fails when Wagner is concerned, have devoted columns to its description and elucidation. The things to be pointed out here are the genuine human interest and quaint fun which pervade the piece, together with the admirable characterisation that preserves the attraction of the stage from first to last. We have nothing to say here against Wagner's preference for the myth as subject-matter for serious opera, but it certainly is refreshing to find him dealing with "our own flesh and blood," in the persons of honest and simple minded German burghers, especially as he does it so well. No one, we imagine, will dispute that the dramatist, Wagner, has made real personages of *Hans Sachs* and his fellows. They touch us at all points, and we are of necessity interested in their fortunes. From the moment of representation, indeed, they are real personages, and we seem to have met with them before, so true are they to the various types of human nature. *Sachs* the shoemaker, *Pogner* the goldsmith, *Beckmesser* the town-clerk, *David* the apprentice—these, thanks to Wagner's admirable dramatic art, have all the humanity of Shakespeare's characters, and live before us just as do *Bully Bottom* or *Dogberry*. True it is that the circumstances and conditions of the story are far removed from anything within our experience, or even within the possibility of an imagination not incited to unusual activity. The quaint old *Mastersingers*, and their quainter ceremonies; their devotion to a form of art which was all letter without spirit, even their place of meeting—in a church—to say nothing of their song-contest for the hand of *Pogner's* daughter, may be historically true, but practically have upon us the effect of fancy. They belong to an age and a state of society impossible of realisation at this distance of time. Hence a peculiar effect arises from the association of characters so lifelike with a set of circumstances far removed from that which we now conceive as possible. This, however, does not diminish our interest in the story, but rather increases it. It gives the charm of the fabulous to the sayings and doings of personages quite matter of fact. Akin thereto is the powerful contrast between the hero of the play and those with whom he is brought into contact. The *Mastersingers* are the prose, and *Walter von Stolzing* is the poetry. He comes in as the representative of chivalry; they of a world with all its narrow interests and solemn m-

of small things. We have thus in "Die Meistersinger" very peculiar elements of dramatic charm, and the only fault to be found with the work is the comparative insignificance of the heroine. *Eva* is very much in evidence, no doubt, but dramatically she is unimportant, entering into the play to little purpose beyond the supplying of a motive for the real actors. This is unusual with Wagner, whose women are, as a rule, prime movers in his dramas. All the same, "Die Meistersinger" must be accounted one of Wagner's happiest efforts. We might almost say so on account of *Beckmesser* alone, the character of the town-clerk being drawn with a skill possible only to genius of the highest order. As for the music, it shows with what happy results Wagner can combine certain parts of his peculiar theory with the older forms. Wagnerism pure and simple, as exemplified in the "Ring" and "Tristan und Isolde" will always furnish matter for controversy, but adherents of both the old and new can find plenty to admire in "Die Meistersinger," and do not object to the mixture it presents. If on the one hand we have a free use of the leit-motive, with a preponderance of musical interest in the orchestra, on the other we have regular vocal melody, and even set pieces—the quintet in the last act, for example—to say nothing of such common operatic devices as plenty of chorus and a dance. Had the master adhered to the method illustrated in his "comic" work, he would now be everywhere accepted as not only a great musician, but as a reformer able to engraft new ideas upon the old stem. As it is he represents destruction rather than development. A charming feature in "Die Meistersinger," and one that serves the work well from beginning to end, lies in the contrast between the music given to *Walter* and that connected with the worthy burghers. The purpose of the play, we need hardly point out, is to set off the freedom of modern art against the art which is fettered by rule and tradition. Wagner has taken the obvious course of exemplifying the two styles in his music, but we are not sure that the result is exactly what he intended. At any rate, while we admire the lovely melody and rich effects of the one style we are no less pleased with the quaint beauty of the other. Wagner has exhibited the "antique" in a very frank and honest way. He might easily have made it ridiculous by a few touches without any obvious malice in them, and the temptation to do so was doubtless strong. To his credit, be it said, temptation was resisted. The *Meistersingers'* music is, indeed, as attractive as Wagner's skill in imitation could make it, and constitutes, to our mind, one of the most delightful features in a work which is nearly all charm. A great success naturally attended the performance. In point of fact, "Die Meistersinger" has been the "hit" of the season, and the directors may thank it for pulling their enterprise through the fire of a first year. The matter is significant, because of all Wagner's later music-dramas this is the one which most closely approximates to the recognised operatic model. That it was admirably represented will be taken for granted, and it must in common justice be said that a better performance only unreasonableness could have desired. The stage-manager on one side of the footlights and Herr Richter on the other took infinite pains with their respective tasks; they were supported in the same spirit by everybody concerned, and the result was a thoroughness most commendable. There was no weak point anywhere, those who had the smallest "business" to do doing it as though the success of the venture depended upon their individual efforts. If the German Opera existed for this completeness only it would not have been set on foot in vain; for so long have we been accustomed to the slovenly habits, perfunctoriness, and individual self-seeking of the Italian stage, that we needed an example of what can be done when all are in earnest and ready to subordinate themselves to the general good. Frau Sucher, as *Eva*, was not less graceful and charming in that character than in the others represented by her during the season. She had little in the way of acting to do, her chief business being to look like a maiden very much in love and very much worth loving. This she found no difficulty in accomplishing, while her singing was marked by the high intelligence that stands her so well in all she attempts. The *Magdalene* of Fräulein Schefsky was also a capital performance, finished in every detail; and

with it may be bracketed the embodiment of *Magdalene's* youthful lover, the apprentice *David*, by Herr Landau, who looked the part well, and obtained universal favour for the very careful study he made it. Herr Gura was an excellent *Haus Sachs*, and Herr Koegel an appropriately grave and dignified *Pogner*. Dr. Kraus played the small part of *Kothner* as though it were a big one, while Herr Winkelmann found in *Walter von Stolzing* a character admirably suited to him, and had music to sing not less well fitted to display his vocal means. At the second performance the part was transferred to Herr Nachbaur, and that of *Eva* to Fräulein Malten, but we cannot say that either change was for the better. The chorus sang capitally, and the orchestra played the charming music set down for it with a completeness to which individual enjoyment of the task no doubt contributed. "Die Meistersinger" has, ever since its production, figured very frequently in the bills of the house.

Weber's "Euryanthe" was brought out, in fulfilment of managerial promise, on the 13th ult., but no great success attended the revival, and the opera has since been represented only a very few times. In this there is nothing to wonder at, because, admirable though the music be, it is tied to a drama simply ridiculous in its absurdity. We need not tell here the story of Wilhelmina von Chézzy, and how that "old woman"—only less absurd than her work—pestered poor Weber till he bitterly regretted ever having anything to do with her. His acceptance of her manuscript was a step that will always remain incomprehensible, save on the assumption that he could not distinguish a good drama from a bad one. It was an unfortunate act, at any rate, since it placed some of the composer's best music in a position where justice to it became impossible. Were the libretto even moderately good, "Euryanthe" would now rank amongst the most popular of operas. As it is, the work can hardly be considered an acting one at all, and its music lives on as best it may, in the concert-room. In what the merit of the "Euryanthe" music consists there is no need to tell. Nearly all the principal numbers of the opera are in the stock repertory of concert-givers and artists, while occasionally whole scenes are performed on the platform. In this manner "Euryanthe" will live, because so much beauty cannot die nor remain permanently obscured. On the stage, we fear, it will never have a settled place; the days having gone for ever in which the dramatic part of an opera signified little or nothing. A proof of this, as already intimated, was given by the fate of the work at Drury Lane. People admired the music, but they ridiculed the story, and ridicule kills not only that against which it is directly aimed, but also related things. The performance was by no means up to the Drury Lane mark, and it seemed as though a foreboding of non-success led to indifference in preparation. Herr Richter was not conscious, it may be, of lacking zeal, but the looker-on saw that which did not appear to those concerned, and observed many a fault which would not have been passed over in a work of Wagner. This was the more regrettable because it fostered an idea—incorrect no doubt—that the German Opera is part and parcel of the Wagner propaganda, other masters being patronised as a matter of policy rather than of principle. Under any circumstances, it was unfortunate that Weber's opera had not justice done to it; and, we may add, since the two things are in one sense connected, that the promise to produce Mozart's "Cosi fan Tutte" remains unfulfilled. The characters in "Euryanthe" were represented by Frau Sucher (*Euryanthe*), Frau Peschka-Leutner (*Eglantine*), Herr Nachbaur (*Adolar*), and Herr Gura (*Lysart*). If we refrain from details of the way in which these artists did their work it is because we do not know by what standard to test the assumption of parts so absurd.

Wagner's "Tristan und Isolde," produced on the 20th ult., retrieved, as far as performance went, the credit of the house, since nothing could have been better than the general rendering of the work. We hear talk of fourteen or fifteen rehearsals, and are ready to believe that a task so heavy could not have been so well discharged without them. But, however prepared, the performance reflected immense credit upon the company, and will long be remembered as an illustration of what is possible to well-directed energy

and skill even amid the stress of a London season. Assuming that the story of "Tristan" is known to every reader of this notice, and waiving criticism upon some features in it that have already been sufficiently discussed—features, moreover, that could not possibly escape individual observation and reflection—we may go on to point out the striking dramatic art shown by Wagner in his poem. Much might be said about the beauty of the text, for many passages put in the clearest light Wagner's qualifications as a poet. Unfortunately, it would be useless to dwell upon this in an English periodical having necessarily but few readers qualified to judge the original, the place of which no translation can possibly fill. On the other hand, all can estimate the drama as such, and it is in dramatic art, perhaps, that its greatest strength lies. Save at times, when Wagner indulges his taste for over-long dialogues, the stage never lacks interest, and that interest is cumulative from the ominous beginning to the inexpressibly tragic ending. In some respects the play is a succession of *coups de théâtre*, each, as we fancy at the moment, more effective than the rest. Say what we will of the story from the point of view of morality and good taste, the consummate skillfulness of its telling lies beyond question. So, too, does the strong human interest that pervades it. The characters may be drawn from myth, and placed at as great a distance from us as time can manage, but they are real men and women, "of like passions with ourselves"—people whose motives we can appreciate, and whose actions, though we would not imitate them, we can easily understand. It is this, joined with the art of the play, that exacts from a spectator such sustained attention. We may not resist the demand upon us, for "Tristan and Isolde," if not a pleasant drama, is one of uncontested power. In what an uncompromising manner the musical part of the work exemplifies Wagner's advanced theories, every reader knows. Built up of representative themes; almost destitute of concerted music; with continued declamation for the voices, and an entire absence of "form," save such as comes from the composer's own law, it is essentially a distinctive and individual thing. On this subject, however, we need not enter into details, since it may be assumed that our readers have made themselves acquainted with the peculiarities of the work through the medium of Mr. Corder's analysis, published in these columns a short while ago. Turning from mere description to criticism, our hand rests upon the lever that opens a very floodgate of controversy. We decline, however, to work the machinery and let the waters loose, for the simple reason that the space at command would not avail for an adequate discussion, and any other would be worse than useless. Suffice it that in "Tristan and Isolde" we have an opportunity of studying a genuine example of Wagnerian music-drama. This is no half-and-half thing; but one which shows us fully what the "new art" means, and to what opera will come, should the master's principles prevail. It deserves, therefore, very serious attention; and every amateur should give to it the study necessary for an intelligent answer to the question whether opera of the "Tristan and Isolde" type is artistically more true, and in effect more beautiful, than that represented by, say, "Fidelio" or "Faust." The characters in the work were assumed by Frau Sucher (*Isolde*), Fräulein Marianne Brandt (*Brangäne*), Herr Winkelmann (*Tristan*), Herr Gura (*King Mark*), Dr. Kraus (*Kurwenal*), and Herr Wolff (*Melot*), all of whom came up to the high standard of the performance as a whole. Praise is especially due to Frau Sucher and Herr Winkelmann for their able discharge of a terribly trying task. We are at a loss to imagine how they contrived to get their respective parts into their heads, and our wonder is that their physical resources endured the strain of reproducing them. A very little of such work must tell upon the most robust performer. Fräulein Brandt was an excellent representative of *Brangäne*. Her by-play throughout presented a study of the actor's less obtrusive and too often neglected art. It was worth while to bring this lady from Germany for the purpose. Further comment upon a representation equally good all round is needless. Enough that among the triumphs of the German season it will hold the highest and most honoured place.

ROYAL ITALIAN OPERA.

PERHAPS as a compensation for the hard work to which London musical critics have this year been subjected, Mr. Gye has kindly given them nothing to do at the establishment of which he is the Director. It is true that an occasional record of the operas presented, and the *prime donne* who sang in them, might be expected, but even those who feel most strongly this sense of duty must get weary of saying that Madame Albani and Madame Patti are singing "as well as ever," or that Madame Valleria is "gradually increasing her well-earned reputation." The appearance of Madame Pauline Lucca, however, in the part of *Carmen* is an important event; for this great artist, although giving us a version of the character quite unlike that of Miss Minnie Hauk, managed to interest her audience quite as much; indeed, in many parts, we may say that a higher degree of artistic power was shown; and, although we cannot affirm that her vocalism is perfect, there can be little doubt that her voice has increased in strength since we last heard her. The *début* of M. Dufriche as *Capuletto*, in Gounod's "Romeo e Giulietta," was only fairly successful; and the first appearance of M. Mussart as *Elvino*, in "La Sonnambula," inspired us with but little hope of the advent of tenors capable of singing on an equality with the many excellent vocalists who still hold their place as the heroines of Italian opera. In several of their solos, however, they elicited warm applause; and it is possible that, in the present dearth of male singers at this establishment, they may be at least tolerated to the end of the season. The only novelty promised in the prospectus—Lenepveu's opera "Velleda"—is announced for Tuesday, the 4th inst.

RICHTER CONCERTS.

THE fifth Concert of the series took place in St. James's Hall, on the 2nd ult., and introduced a new candidate for violin honours, one Herr Hänlein, of whom report had theretofore been silent. Herr Hänlein chose Spohr's "Dramatic Concerto" as his battle-horse, and played it in some respects very well. He is not a mighty fiddler, with a commanding style and overpowering intensity; his strength lying rather in refinement, tenderness, and grace. This was made obvious by his execution of the Cavatina in Spohr's work, and by contrasting what he then did with the subsequent performance of the Cabaletta. Herr Hänlein is, in fact, a master of *cantabile*. We may add that he phrases with judgment, preserves correct intonation, and shows very considerable facility in passage-playing. Among the purely orchestral works given at this Concert were Beethoven's Eighth Symphony (of which the well-known and favourite Allegretto was the movement best performed), the "Leonora" Overture, powerfully rendered, and the Introduction and closing scene from "Tristan and Isolde." Frau Malten and Herr Gura, of the German Opera, were the vocalists.

Beethoven's Mass in D was the attraction of the Concert given on the 12th ult., and a very large audience assembled to hear that great work. The performance was, perhaps, as good as could in reason have been expected. As we have observed elsewhere, the difficulties which Beethoven has here piled up are insurmountable, and the best rendering can only approximate to a complete victory over them. This may especially be said with reference to the concerted music, in which Beethoven seems to regard his choralists not only as machines, but as machines that cannot possibly go wrong. Herr Richter's choir struggled in the most courageous manner with the difficulties they had to encounter, the sopranos exerting themselves above all, and attacking the high notes with rare determination. The orchestra was excellent, as usual; and we should now have to say as much concerning the soloists but for the presence amongst them of Herr Elmlad, who with the greatest ease succeeded in marring the performance. He sang persistently out of tune, while the effect, owing to the ponderosity of his voice, would not be denied. Madame Peschka-Leutner delivered the soprano solos in admirable style, while Miss Orridge and Mr. Shakespeare were excellent, as usual.

A new Symphony by an English composer, Mr. C. Hubert Parry, was to have been performed at the Concert

given on the 19th ult., but owing, it is said, to the numerous rehearsals of "Tristan und Isolde," the time necessary for its preparation could not be spared. We regret this, not only because Mr. Parry is a musician of earnest purpose and laudable ambition, but also because the opportunities for the production of an English Symphony are few. Let us hope that the event is only postponed. Mr. Parry's time will come, perhaps during the autumn Concerts announced to be given by Messrs. Franke and Schultz-Curtius. The actual programme of the 19th was by no means deficient in interest. It contained Wagner's "Siegfried Idyll," always a capital study in orchestration, to say the least; Schumann's Overture, "The Bride of Messina"; and Beethoven's Pastoral Symphony, the performance of which alone was worth going to hear. In addition, Liszt's "Hungarian Rhapsody" in F, with its characteristic effects, delighted the audience, who demanded and obtained its repetition, as on previous occasions. No one understands better than Liszt the spirit of his own national music, or is better able to use the orchestra so as to throw its peculiarities into strong relief; and whatever may be said of this master's more pretentious efforts, a work from his pen in the Hungarian style is always worth attention and deserving of respect.

With regard to the last Concert of the series, given on the 26th ult., we can only say that its programme comprised Gade's Overture "Nachlänge von Ossian," Liszt's Piano-forte Concerto in A (solo by Mr. Dannreuther), and the Choral Symphony, with Frau Peschka-Leutner, Fräulein Brandt, Herr Winkelmann, and Herr Gura as principal vocalists. In our next issue we hope to notice this performance *à propos* to some observations upon the series as a whole.

SYMPHONY CONCERTS.

THE last three of these Concerts claim present notice, together with an acknowledgment of the spirited manner in which the whole have been carried out. We fear that the pecuniary balance of the season is on the wrong side, and that the Royal College of Music will not have to thank the managers for more than an intention of liberality. That, however, is something; while it is more to have deserved success. But, for the coming together again of Herr Franke and Messrs. Schultz-Curtius, we should say, Let not those who are responsible for the Symphony Concert be daunted by the result of their first venture, made at a time of many conflicting attractions. Perseverance is sure to win its reward, if only there be enough of it; since, in the long run, a good thing never wants for support.

The Concert of the 8th ult. was made memorable by the first performance in London of the whole of Schumann's "Scenen aus Goethe's Faust." We have had the work in bits. Now a choral society has given the third part for the sake of its pleasing choruses, and now at an orchestral Concert passages from the remainder have been heard. We can understand this timid treatment. The various scenes are almost independent of each other as they stand, and can only be connected by considerable knowledge of a drama which is not everybody's reading. Moreover, the music is very exacting, and not always adapted for instant popularity, while the whole of it supplies material for an entire evening's work. Some boldness was therefore required to face the risk incurred by a complete performance, and, recognising the fact, let us give proportionate credit to the managers of the Symphony Concerts and Mr. Charles Hallé, their painstaking Conductor. The "Faust" music is not the result of a sudden inspiration on the part of Schumann, who, indeed, was rarely subject to such attacks. Its composition extended over several years, and seems to have been a task for odd moments; the master dipping into Goethe's play, picking out a scene suited to the humour of the hour, and amusing himself with it as long as leisure allowed. He may have contemplated publication, but, as a matter of fact, never achieved it; the fragments being collected, arranged consecutively, and given to the world after his death. The character of the music we need not minutely describe, seeing that so much of the work is known. As a whole, however, it must not be judged by the familiar third part, where lyric feeling

prevails. The first part is profoundly contemplative and subjective, in the characteristic manner of Schumann, while the second part, especially the supernatural episodes thereof, aim at and achieve a picturesque result. The work, therefore, takes a wide range, each section requiring to be studied for, and judged by, itself. Each, let us add, rejoices in distinctive beauty. *Gretchen's* prayer and the cathedral scene in the first, the spirit choruses in the second, and the bulk of the third, are examples of excellence uniform in degree, varied only in kind. At the same time there are passages not very clear, and some decidedly obscure as to their applied meaning, if not their musical structure. The fact is not to be wondered at, since we can hardly imagine that the whole of his theme was luminous to the composer. With what interest the work was heard by amateurs we need not say. Happily it was well performed, band and chorus having been carefully prepared, while justice was done to the soprano solos by Mrs. Hutchinson (*Gretchen*), who sang with much expression; to those for tenor by Mr. Shakespeare (*Arich*), and to those for baritone by Mr. Santley (*Faust*). Mr. Sauvage (*Pater Scraphicus*) and Miss Larkcom (*Care*) should also be mentioned with approval. Not so Herr Elmlad (*Mephistopheles*), a gentleman with a big, unruly bass voice, aggravated by a too confident manner. His singing was a decidedly unpleasant feature in the performance. The works associated with the "Faust" scenes were Mendelssohn's Overture "Meeresstille," and Beethoven's Piano-forte Concerto in G major, conducted by Mr. Edward Hecht, with Mr. Charles Hallé at the solo instrument.

The leading works in the programme of the penultimate Concert (15th ult.) were Mendelssohn's Violin Concerto, solo by Madame Norman-Néruda, and Berlioz's "Harold en Italie." Neither these nor the less important companion pieces call for remark, since nothing new can be said of them, or of their rendering under familiar conditions. We pass, therefore, to the final performance (22nd ult.), when the chief theme was Beethoven's Solemn Mass in D. Here Mr. Hallé and his people were fairly matched against Herr Richter and the resources of the rival enterprise, by whom the same great work was given not long before. It is hard to say which bore off the palm, the difference of merit, if any, being slight. Perhaps the excellence shown on the 22nd was more uniform; but we need not in the slightest degree qualify a statement to the effect that by neither party were the enormous difficulties of the Mass conquered. To speak plain truth, the work is impossible. No human lungs can endure the strain imposed by it, nor can human energy and skill do more than approximate to a perfect execution. Mr. Hallé's chorus was fairly beaten by some passages, while the effect of so much laborious effort upon those who witnessed it could not have been altogether agreeable. The solos were in excellent hands: Madame Albani singing those for soprano with her accustomed fervour; Miss Orridge again showing that she has mastered those for contralto; and Messrs. Shakespeare and King being thoroughly satisfactory in the tenor and bass. At the close of the performance Mr. Hallé was loudly applauded. The Mass had a congenial companion in its author's C minor Symphony, which was played in capital style, with immense *clan* and precision.

As intimated above, the Symphony Concerts are now at an end for good and all, their managers and those of the Richter Concerts having made up differences and once more joined forces. This is well. We do not believe in monopoly, but the lovers of classical music are not many, and healthy competition for their patronage may easily pass the limit beyond which lies general ruin.

PHILHARMONIC SOCIETY.

THE production of Rubinstein's Oratorio "Paradise Lost," at the final Concert of the season, on the 9th ult., although evidencing an earnest desire to provide novelty on the part of a Society which has already suffered from its inaction, can scarcely, we think, be accepted in proof that judicious counsels now rule its proceedings. Rubinstein is undoubtedly a composer who has earned his right to a place in the world's estimation; but we are not to take all that he gives us at his own valuation, and "Paradise Lost" is so unequal a work that it becomes a question whether, in

order to enjoy the many beauties it contains, it is politic to compel an audience to endure its many defects. Its title would certainly lead us to expect that—if not actually founded upon Milton's epic—it would at least prove to be a musical setting of its principal features; and although we know that the composition of such a work should only be undertaken by a genius of the highest order, we cannot but feel interest in endeavouring to estimate the amount of success when an artist of such mark as Rubinstein attempts to grapple with the subject. But our disappointment commences before we listen to the music, for in place of Milton's words, or even ideas, we get a melodramatic libretto (by an anonymous author), stated on the full score to be "free after Milton"; and, by the time this is translated into English by Mr. Henry Hersee, it need scarcely be said that the book becomes "more free than welcome." The work is divided into three parts, which, as the programme informs us, may be named "Rebellion of the Angels," "Creation of the World," and "Temptation and Fall." Here, indeed, we have a theme, the vastness of which would awe many composers who have not the utmost confidence in their powers; but Herr Rubinstein, using his *dramatis personæ* as vehicles for his music, rather than as characters to be rendered additionally impressive by the aid of musical art, introduces the Deity (under the name of *A Voice*), makes Him sing long duets with *Adam*, utilises the voices of *Raphael*, *Michael*, and *Gabriel* for a trio, treats *Eve* as an available solo soprano, and *Satan* as the conventional villain. Apart from the feeling that the composer has in no place reached the sublimity of his subject, every listener must be impressed with the merit of much of the music, the choral portions especially being often highly effective. Amongst the best of these pieces may be mentioned "Ring out, ye heavenly trumpets," which, although too heavily instrumented, contains some really good writing, and forms a fitting climax to the second part. Several choruses of *Angels*, descriptive of the new world, may also be cited as commendable specimens of pure and melodious composition, and there is some effective choral music allotted to the *Rebel Angels*, who, by the way, are not particular in their choice of language when they do begin to swear. The part of *Eve*, as well as the *Angel*, gave Madame Rose Hersee an opportunity of displaying her voice and style to much advantage; Mr. Barton McGuckin sang the music assigned to the *Voice* with much intelligence; Mr. Ludwig, as *Adam*, was everything that could be desired, and the arduous part of *Satan* had an efficient representative in Signor Poli; the little music allotted to *Raphael*, *Michael*, and *Gabriel* being well sung by Misses M. Fenna, E. Farnol, and S. Hudson, respectively. Mr. W. G. Cusins, who conducted the Oratorio, must have had a difficult task in preparing the work, for, although some of the choral music betrayed the want of sufficient rehearsal, the greater portion of it was rendered with much precision and accuracy of intonation.

CRYSTAL PALACE.

MOST lovers of music probably read with surprise the announcement that a Symphony by Berlioz would be performed, for the first time in England, at the Crystal Palace Concert of Saturday, the 3rd ult. The works of the great French master have of late years found so much appreciation amongst us that the neglect of so important a work would indeed have seemed unaccountable. The expectations roused by the announcement aforesaid were, however, doomed to disappointment. Berlioz' "*Symphonie Funèbre et Triomphale*" can be called a symphony by an extreme stretch of courtesy only. It is, in the first instance, a *pièce d'occasion* in the most emphatic sense of the word. In France official "occasions," to be celebrated by official music, are of frequent occurrence. A country which changes its form of government once every ten years has naturally many events to commemorate; and, having a national school of music supported by Government, the sources of patriotic inspiration are never allowed to run dry. Thus it came to pass that, when the remains of the July Revolutionists were transferred to the Place de la Bastille, Berlioz received a commission from the Minister of the Interior to write the music for the

ceremony, and this he set about doing on the grand scale peculiar to himself, employing a military band of two hundred instruments, to which afterwards he added a stringed orchestra and a chorus. In spite of this formidable array, Berlioz complains that the noise of the procession drowned his music, and it was only at a subsequent performance in the Salle Vivienne that the "*Symphonie Funèbre et Triomphale*" gained an attentive and, if we may believe its author's statement, a successful hearing. The opening movement is a "*Marche Funèbre*" of no particular character, its most striking feature being the effective alternation and combination of brass and wood. The only strings employed are basses and cellos. The second movement, "*Oraison Funèbre*," is scored for wind instruments alone, the solo trombone standing for the preacher, who delivers the funeral oration in a sufficiently lugubrious manner. There is, again, little that is striking or beautiful in the movement; the tonal colour involuntarily reminds us of one of those solos for the cornet-à-pistone with which Mr. Reynolds is wont to delight the audiences of Promenade Concerts. The final movement takes the form of an "*Apothéose*," and is accordingly brilliant and joyous in character, the chorus singing some lines of very indifferent poetry in honour of the departed heroes. By reviving a work of this kind a very doubtful service was done to the memory of Berlioz, which, however, by this time is sufficiently established to bear the shock. Even good Homer was, as we all know, liable to occasional fits of drowsiness. A very fine performance of Mendelssohn's Italian Symphony, and Liszt's Hungarian Fantasia for pianoforte and orchestra, splendidly played by Madame Menter, were the redeeming features of an otherwise not very interesting Concert.

Infinitely more important was the introduction of another novelty at the Concert of the 10th ult. We are speaking of Signor Sgambati's Symphony in D, admirably played under the composer's leadership, and received with enthusiasm by the audience. Of this interesting work it would be impossible to give an adequate idea within our present limits of space. Suffice it to say that the melodic invention is fresh and spontaneous, the contrapuntal treatment masterly, and the orchestration delicate and refined. Not the least attractive feature of the work is the national element apparent in some of the movements, more especially in the short and lovely "*Serenata*" which serves as introduction to the final Allegro. The slow movement is characterised by breadth of melody, and the opening Allegro is an admirable piece of workmanship, adhering essentially to the classical form, but treating it with freedom and independence. Only in the Scherzo the composer's inspiration seems to flag, and he accordingly has recourse to the ideas of other masters. Signor Sgambati at the same Concert played Beethoven's E flat Concerto with consummate skill.

The final Concert of the season, given, as usual, for the benefit of Mr. Manns, the excellent Conductor of the Saturday Concerts, took place on the 17th ult., when the programme included an admirable rendering of Beethoven's Ninth Symphony, the solo quartet being represented by Madame Peschka-Leutner, Miss Hope Glen, Mr. Barton McGuckin, and Mr. F. King.

MR. GANZ'S CONCERTS.

THE fourth and last but one of these Concerts was given in St. James's Hall on the 3rd ult., and attended by a very large audience. Mr. Ganz is wise in his generation as to the matter of a full room. It would be idle to pretend that amid the distracting attractions of the present season any one enterprise can always command a crowded attendance, and we therefore assume that in some cases the example of the scriptural man who made a great feast is followed. Why not? A "dead-head" is better than an empty seat, and nothing helps a concert to go off well so much as the sympathy that seems to be generated by numbers. The leading feature in the programme was Berlioz' "*Symphonie Fantastique*," as to which enough has been said for the present, and we pass it with a word of compliment to a performance of distinctive, if not in all respects sufficient, merit. In connection with this work was given one of a very different character, namely,

Beethoven's First Pianoforte Concerto, solo by Madame Montigny-Remaury. The French pianist should be commended for a selection which showed that she has regard for a beautiful composition without reference to her own personal glory. Artists nowadays do not so often ask, What is worthy to be played? as, What will conduce most to my own personal success? This is very natural, we admit, and being so, all the more credit belongs to those who take a higher view of their responsibilities. We seldom hear Beethoven's First Concerto. Yet it is a very beautiful example of his early style, and a piece of genuine pianoforte music grateful alike to performer and audience. Madame Montigny-Remaury did it complete justice. Her neat, crisp execution, conjoined with unerring accuracy and characteristic vivaciousness, made the performance a real treat. Other features in the Concert were the Adagio from Spohr's Ninth Concerto, played with greater expression than technical skill by Mlle. Eissler, a young violinist from the Austrian capital; and the singing of Madame Patey, who was heard to special advantage in Sarti's beautiful arietta, "Lungi dal caro bene."

The closing Concert of the series took place on the 17th ult., and was noteworthy for the absence of examples taken from the so-called "advanced" school of composition. Mendelssohn's "Scotch" Symphony; Beethoven's Fourth Concerto; Schubert's "Rosamunde" Overture; the prelude to "Der Freischütz"; and the duet for two pianos composed by Mendelssohn and Moscheles on a theme from "Preciosa"—these things made up for the audience a feast of good old-fashioned dishes and wholesome food, which was apparently much enjoyed. On the whole the orchestral music went well, the Symphony especially, and Mr. Ganz may be congratulated upon a frank success. The pianist was M. de Pachmann, a Russian artist introduced by Mr. Ganz at a previous Concert. On this occasion M. de Pachmann essayed Beethoven, and did not altogether gratify his critical hearers. His style lacks the breadth and vigour, and his reading is deficient in the depth of sentiment required by the great master's typical works. At the same time, the finish of his playing cannot fail to make itself admired, nor does the fact that he is a refined artist escape observation. In works of a lighter character, more suited to his method, M. de Pachmann is qualified to shine brilliantly. The vocalist was Madame Rose Hersee, who introduced an air, "Once more has Heaven," from Rubinstein's "Paradise Lost."

MADAME MENTER'S RECITALS.

MADAME MENTER gave another Recital in St. James's Hall on the 2nd ult., when the chief feature in her programme was Beethoven's Sonata, "Les Adieux, l'Absence, et le Retour." That the lady's technical means secured a perfect mastery over the letter of her theme we need not say, but that she was equally happy in expressing its spirit was far from being so clear. Madame Menter is before all things an executant. Nothing comes amiss to her, nor does she know what difficulty means. At the same time, less gifted performers in this respect have made the inner light of such a work as Beethoven's shine with greater clearness; and the fact is worth insisting upon at a time when astounding mechanical dexterity seems to be regarded as the *ne plus ultra* of executive art. Madame Menter's performance of a Pastoral and Allegro by Scarlatti was absolutely beyond reproach, and she seemed quite at home with the six pieces by Chopin that formed a conspicuous feature in her selection. The most successful of these were the Study in G flat and the Ballade in G minor, the first being encoored amid genuine manifestations of delight. As usual, Madame Menter offered her audience a number of showy and sensational arrangements, which she would hardly play so often if she were an artist *au fond*. Among these were transcriptions of Mendelssohn's "On song's bright pinions" and Schubert's "Erl King" by Liszt, whose Rapsodies were also in the programme. That all served to display the artist's extraordinary talent will be taken for granted.

The last Recital for the present season took place in St. James's Hall, on the 20th ult., and wound up

in what may be called, without much exaggeration, a "blaze of triumph." The programme was extraordinary in dimensions, containing, as it did, the names of no fewer than twenty pieces, including Schumann's "Etudes Symphoniques"—a work which itself is made up of twelve movements. Madame Menter thus set her memory a prodigious task, but not greater than it could accomplish, the whole being reproduced with apparent ease and absolute certainty. The scope of the programme was as remarkable as its length, and ranged from Bach's Prelude in A minor to Tausig's version of the "Walkürenritt" from "Der Ring des Nibelungen," presenting between these extremes examples of Schumann, Mendelssohn, Scarlatti, Liszt, Chopin, Henselt, and Weber. No more need be said to prove the uncommon character of this Recital. Some of the selections had appeared in the lady's programmes before, and it is unnecessary to dwell upon her playing of Scarlatti's Pastoral and Sonata, Liszt's arrangement of Schubert's "Hark! the lark" and "Erl King," Chopin's Etude in G flat, and Weber's "Invitation à la Valse," with Tausig's arabesques. These are familiar in her hands, and were all, save the last, repeated by desire. Much might be said, however, with regard to Madame Menter's rendering of Schumann's "Etudes Symphoniques," the enormous difficulties of which seemed to vanish as she approached them. Their execution was remarkably vigorous, and appropriately "symphonic" in power and grandeur, deeply impressing the audience, who recalled the fair artist amid loud applause. Mendelssohn's Fugue in F minor—a work not unworthy to be named with the fugues of Bach—was played with great clearness, and Liszt's arrangement of Schubert's "Gretchen am Spinnrad" with no less delicacy. Liszt's fanciful, if not very striking, original piece, "St. François marchant sur les Flots," formed another prominent feature in the afternoon's work; but the "sensation" of the Recital attended upon the "Walkürenritt," which it seems had never before been played in England. Tausig has dealt with Wagner's singular conception in a congenial spirit, and the result, if not exactly music, is very curious. It lost nothing in Madame Menter's capable hands, but made the audience hold their breath, astonished. An enthusiastic recall followed. Further details are unnecessary. Suffice it to say that, had Madame Menter given no more than this one Recital, she would have made her mark upon the season.

HERR RUMMEL'S PIANOFORTE RECITAL.

AMONGST the numerous pianoforte and other recitals which, in addition to operas and orchestral concerts, have thronged this busy season to an all but unprecedented degree, that given by Herr Franz Rummel on the 9th ult. deserves at least passing mention. Herr Rummel, during his short visits to London in this and previous seasons, has gained the reputation of being one of the most accomplished and versatile pianists of the day. We say versatile, because, although Herr Rummel's sympathies and technical accomplishments are those of the school founded and represented by Liszt, he is not an exclusive member of that school in the sense, for instance, that Madame Menter is. His style, indeed, is far removed from that of the gifted lady who takes, perhaps, the first place amongst the "impressionistes" of the day. Herr Rummel aims at refinement rather than at strength, although by no means deficient in the latter. He is before all a thoughtful and careful artist, and intent upon doing justice to the intentions of the composer, the display of his own power being with him a subordinate consideration. Herr Rummel, in brief, is an artist, not a virtuoso. The programme of his Recital was well adapted to place the qualities thus indicated in an advantageous light. Its first item was Bach's "Chromatic" Fantasia, followed by Beethoven's Sonata in F minor (Op. 57) Schumann's Sonata in G minor (Op. 22) Mendelssohn's "Rondo Capriccioso," a Nocturne and a Polonaise by Chopin, and minor pieces by Rubinstein and other composers. All these the pianist rendered with absolute technical perfection, and with a delicacy of touch and refinement of feeling which won him the unanimous applause of a numerous audience.

THE FRENCH FESTIVAL.

THE meeting of the French Orphéonistes—or, as it is officially termed, the Grand Musical Festival—held at the Albert Hall, on the 20th and 21st ult., is an instance of "vaulting ambition that o'erleaps itself." The similar gathering which took place at Brighton last autumn was in many respects (although not in a pecuniary one) successful. In a town like Brighton the arrival of above a thousand tuneful Frenchmen was something like an event. Their waving banners excited the admiration of the youthful natives, and the fathers of the town, with an eye to business, no doubt, did everything in their power to advance the festive gathering. The Mayor, decked in the gorgeous robes of his office, harangued the wondering strangers in a speech all the more impressive because they could not understand a word of it, and British hospitality was dispensed to them at the rate, if we remember rightly, of five shillings *per diem*. In addition to this, the metropolitan press drew attention to the social importance of the movement in France, comparing it with similar aspirations—or the want thereof—in this country. Dazzled by so much splendour, the promoters of the Festival determined upon following up this success by a metropolitan gathering. They overlooked the difference between the "milder shades" of the Brighton Pavilion, and the fierce light that beats upon a London concert platform. The inevitable result was failure. In spite of a Comité d'Honneur, comprising the names of several noble lords and foreign ambassadors, and of a jury of distinguished professors, such as Sir Julius Benedict, Messrs. Cowen, Leslie, Randegger, Visetti, and many others, the general public refused to take the slightest interest in the matter, and the very opening meeting at the Albert Hall took place before empty benches. The poor foreigners had not even the satisfaction of seeing "Le Lord Maire" in all his splendour. That dignitary being engaged in more important business in the City, his place was taken by Sheriff Sir Reginald Hanson, whose speech, being interpreted by M. de la Grave, excited, however, a due amount of enthusiasm. Sir Julius Benedict, equally ready with lips, pen, or fingers, delivered a French address, in which he wished for the genius of Victor Hugo to celebrate the occasion in befitting terms; and other orators followed who, speaking in French and with their backs to the audience, were inaudible to the reporters. That the "Marseillaise" and "God save the Queen" were played and sung any number of times goes without saying. Not satisfied with this, the united bands, after the ceremony in the Hall, marched to the Albert Memorial and once more gave their version of our National Anthem, much to the astonishment of the passers-by. After this the serious business of the competitions began in the separate rooms set aside for that purpose. Of the mode of proceeding at these examinations we have previously given an account, and it is sufficient to add that on this, as on the last occasion, they were continued for two days, and comprised playing and singing at sight and the rendering of selected and previously rehearsed pieces of more or less difficulty. Two miscellaneous Concerts, without artistic interest, and the distribution of prizes, also formed part of the programme. Brief accounts in the daily papers, ranging from a paragraph of twenty lines to half a column of small print, form the annals of the "Grand Musical Festival," which we will not swell by needless comment.

THE DEDICATION OF "GREAT PAUL."

THE public interest which to a somewhat marked degree has attended the projection, casting, transit and arrival in town of the great bell recently cast for St. Paul's Cathedral may be said to have culminated on Saturday, the 3rd ult., when, the somewhat perilous task of raising it from the ground level to its place in the Cathedral tower having been successfully accomplished, the monster bell was formally dedicated to its sacred purpose and rung for the first time. So much has from time to time appeared in the columns of the daily press concerning "Great Paul" that it would be superfluous to enter here into minute details respecting it; it may suffice to state that its note is E flat, that its dimensions are—in diameter at the lips 9 ft. 6½ in., height 8 ft. 10 in., thickness 8½ in., and that its weight is

16 tons 14 cwt. 2 qrs. 19 lbs., and with the headstock just over 20 tons. The casting, which occupied sixteen hours, took place on the 23rd of November last, and the bell was taken from the mould six days later. The very interesting service of dedication took place, as already stated, on Saturday, the 3rd ult., when, immediately after the conclusion of afternoon service, the whole of the choir and clergy, in place of retiring to the vestry, threaded their way through the crowd that filled the Cathedral to the dome-staircase, ascending which, and passing along the triforium, they formed into two lines at the western end, near the clock-chamber, and, with the presiding Canon (the Rev. Robert Gregory) in the midst, the special service commenced. The office opened with several versicles and responses (the priest's part being taken by the Succentor, the Rev. Dr. Simpson), followed by four psalms—the 130th, the 67th, the 29th, and the 150th—and several collects, after which came the hymn "When morning gilds the skies," the Collect for St. Paul's Day, and then the Blessing. A deep silence of several minutes now ensues, broken only by the dull, heavy thud of the giant bell as it slowly swings on its gudgeons, gradually gaining way till at length the clapper begins to do its work, and the remarkably pure and, although soft, yet decidedly penetrating tone is heard, and "Great Paul" sounds the first note of its gospel message to the waiting crowds beneath. "*Vae mihi si non evangelizavero!*" May it serve to remind us, and millions yet to come, "of His presence both in life and death!"

CAMBRIDGE UNIVERSITY CHORAL SOCIETY.

THE one hundred and seventy-fifth Concert of this enterprising Society was given in the Town Hall, Cambridge, on the 13th ult., and proved no less successful, as regards performance and patronage, than its predecessors of the season then brought to an end. A special feature in the programme excited much interest. We refer to a Cantata, "The Shunammite," composed by Dr. Garrett, and accepted, we believe, for the Festival of the Three Choirs to be held at Hereford in September next. Cambridge and Hereford lie far apart, or we should be tempted to say that it was hardly fair to take the bloom off a novelty destined for the venerable western solemnity. The question, however, is one for those immediately concerned, and to them it may be left. Dr. Garrett's anonymous librettist has followed an ordinary model in the construction of his part of the work—that is to say, the book, while it has dramatic episodes, is substantially in narrative form, and as largely didactic. A *Narrator* tells the story in recitative, retiring now and then when the action is consecutive enough to run on of itself; and the chorus is kept in hand to "point a moral" at every available opportunity. This is the usual cantata form, and a good deal can be said for it. Nevertheless, the balance of advantage lies, we think, on the side of purely dramatic treatment, since by that means the interest of an audience is more easily sustained. We should not, however, quarrel with Dr. Garrett or any one else for adopting another method. Dramatic music requires a very special talent, and a perception of the fact has often saved composers from taking a step certain to end in failure. "The Shunammite" is divided into three parts, whereof the first deals with circumstances attending the birth of a son to Elisha's hospitable friend, the second carries on the story to the point where the prophet, hearing of his death, sends Gehazi to lay his staff on the lad's face, and the third ends with the miracle of restored life. It may be well to indicate the way in which these events are treated. After the usual ascription of praise, the *Narrator* tells how the "noble woman" showed hospitality to Elisha, and the chorus improves the occasion by remarking, "Be not forgetful to entertain strangers," &c. The promise of a son follows; the chorus striking in with, "Children are an heritage and gift that cometh from the Lord." Then we have a natural expression of joy from the woman, the chorus winding up the part by declaring, "The voice of joy and health is in the dwellings of the righteous." *Ex uno disci omnes*. The chorus loses no chance of drawing a lesson from circumstances, and the result is that the story progresses very slowly, while the frequent interposition of more or less elaborate concerted

pieces, having no direct connexion with the "argument," tends to lessen interest, or, at any rate, to destroy its continuity. This tendency Dr. Garrett has not removed by giving to the choruses a distinctive character. They would make very respectable anthems for church use, in right of their sobriety of style, and a certain restraint of expression imposed by the somewhat stiff decorum of our service music. This may be due to Dr. Garrett's training and vocation, but, however caused, it is not suited for a Cantata dealing with dramatic incidents and intense human feeling. To the objection that the choruses are distinct from the story, we reply that they should be one with it in spirit. If, for example, the *Shunammite* overflows with joy because of the great gift that has come to her, the chorus should echo her excited strains, and not follow on with a measured, unsympathetic utterance which at once checks the current of feeling. Let us add that nowhere in the Cantata does Dr. Garrett let himself go. He seems always to breathe the atmosphere pervading our undemonstrative modern society, in which more than a languid interest is considered bad "form." This at times is exasperating. When the *Shunammite* exclaims "My soul shall be joyful in the Lord," we expect a passionate utterance of gladness; and when in her despair she declares, "The Lord hath forsaken me," we require an expression of utter abandonment to grief. Dr. Garrett's music neither sounds from the heights of happiness, nor gives utterance *de profundis*, and in so far as its feeling is shallow it fails. While making these general and strictly called-for observations, we do not forget—nay, we gladly remember—that some of the numbers are a credit to the composer. Among them are the chorus "Children are a heritage and gift," the harvest chorus with which the second part opens; and, in the third part, *Elisha's* air "Ah! Lord God." Dr. Garrett's orchestration betrays a somewhat inexperienced hand. It lacks play of colour and contrast; being too uniform throughout, and it is deficient in salient points of the kind which redeem the orchestra from the charge of mere accompaniment, and give it an independent place among the resources of expression. We must, in fairness, add that the Cantata was received with great favour, loud and enthusiastic calls for the composer following its close. The performance—well conducted by Mr. Villiers Stanford, who had under him an orchestra led by Mr. Burnett—gave considerable satisfaction, to which the soloists, Miss Anna Williams (the *Shunammite*), Miss Hilda Wilson (*Narrator*), Mr. Abercrombie (*Elisha*), and Mr. MacDonnel, of *Clare* (*Gehazi*), largely contributed.

With the Cantata were presented the Overture to "Die Zauberflöte" and Beethoven's Violin Concerto—solo by Herr Gompertz, late a pupil of Herr Joachim, and now a professor resident in Cambridge. Herr Gompertz is a credit to his distinguished master, not a few of whose merits he has succeeded in securing to some extent as his own. He played on this occasion with admirable freedom and brilliancy. His tone is not large, but makes up in sweetness for what it lacks in volume; his execution is precise, and his rendering of *cantabile* passages, as in the slow movement, marked by simple and unaffected expression. Herr Gompertz was loudly applauded, as he deserved to be. The orchestral part of the work gave little occasion for criticism, and Mr. Villiers Stanford conducted, as usual, well.

CHESTER MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE second of these resuscitated Festivals was held on the 7th, 8th and 9th ult., under far more favourable circumstances than the first, in 1879. The Precentor of the Cathedral (the Rev. C. Hylton Stewart, M.A.) and the Organist (Mr. Joseph C. Bridge, M.A., Mus. B.), encouraged by the success of their joint efforts in 1879, when a balance of £525 was handed over to the Restoration Fund, have succeeded in establishing a Festival at Chester which bids fair to be of equal importance with any of the provincial meetings, excepting perhaps those held at Birmingham. The position of Chester affords exceptional opportunities for securing a good orchestra and chorus, Manchester and

Liverpool being excellent centres of both. On this occasion the band, led by Herr Straus, was admirable, and the chorus, though comparatively small (about 200), and containing contingents from many cathedral choirs, was well balanced, and, on the whole, most satisfactory. The soprano part of the chorus at the first Festival was rendered entirely by boys, but this does not seem to have been considered advisable on the present occasion, for we noticed in the chorus a fair proportion of ladies. Space will not allow us to enter much into detail, nor indeed is it necessary to do so, for the compositions performed were more or less familiar to all musicians.

The Festival Services were given in the Cathedral on Wednesday, Thursday, and Friday, the works being "Elijah," "The Prodigal Son," "The Last Judgment," "The Creation," and "The Woman of Samaria." The principal artists engaged were Madame Marie Roze, Miss Annie Marriott, Miss Mary Davies, Madame Patey, Madame Mudie Bolingbroke, Mr. Maas, Mr. Henry Guy, Mr. Frederic King, and Mr. Hilton. With regard to the performance of "Elijah," beyond chronicling the facts that Madame Patey made more than her usual impression in the part of the *Queen*, which she sang with much dramatic energy and fire; that Miss Marriott, upon whom devolved the whole of the soprano part, fulfilled her task in a manner which gave universal satisfaction; and that Messrs. Maas and King were in excellent voice, nothing remains to be said. The interest evinced by the public to hear "The Prodigal Son," as the early work of a man who has since attained great eminence in the art (although now directed in a somewhat different line) was to a certain extent a plea for its selection, but it failed to produce much effect. In this work the chorus was certainly not at its best, the pitch not being well sustained in many points. Mr. Maas sang "I will arise" with a fervour which is sometimes wanting in his rendering of sacred music, and with Mr. King, in the duet between father and son, he was specially impressive. One of the great features in the performance was the rendering of Beethoven's C minor Symphony. From the position in which we were placed, we can certainly say that the execution of the work was faultless. Of the remaining items given at the Cathedral, perhaps "The Woman of Samaria" was the most interesting, owing to its comparative freshness. "God is a Spirit" was sung with exquisite pathos by Miss Mary Davies, Madame Patey, Mr. Guy, and Mr. King.

The Concerts in the evenings, which were held in the Music Hall, included (on Wednesday) "Acis and Galatea," with Miss Mary Davies as *Galatea* (who sang the music allotted to her with excellent effect), Mr. Henry Guy as *Acis*, Mr. Harper Kearton as *Damon*, and Mr. Hilton as *Polyphemus*. Mr. Guy was in excellent voice, and too much praise cannot be given to Mr. Hilton for his admirable rendering of "O ruddier than the cherry." On Thursday evening Dr. Bridge's "Boadicea" was given, Miss Marriott, Madame Mudie Bolingbroke, Mr. Maas, and Mr. King being the principals, and also a selection from "The Veiled Prophet," from the pen of Mr. Villiers Stanford. Dr. Bridge met with a most enthusiastic reception, and must have been highly gratified with such a capital performance of his work. The Concert, which included a MS. Overture by the late Sir John Goss, written in 1825 for the London Philharmonic Society, concluded with the March from Mr. Prout's new Cantata "Alfred." Friday night was essentially the "people's night"—a Ballad Concert, in which all the artists appeared with much success.

A word of praise must be given to the talented Organist of the Cathedral for the manner in which he conducted the band and chorus; indeed, it would be difficult to find an artist better qualified for such a responsible post in any of our cathedrals.

The Festival week was a highly enjoyable one, the hospitality of the Cathedral and civic authorities being, as usual, profuse in its liberality and geniality. The thanks of your correspondent are due to the Organist and Precentor for their kindness and attention during his most pleasant sojourn in the ancient city; and he may be allowed to express a hope that three years hence a similarly successful Festival may be held in the old Cathedral.

Fear not, O Land.

FULL ANTHEM FOR HARVEST.

Composed by CHARLES H. LLOYD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Allegro moderato.

SOPRANO. Fear not, O land; be

ALTO. Fear not, O land; be

TENOR. Fear not, O land; be

BASS. Fear not, O land; be

ORGAN. *mf* *66.* *Allegro moderato.* *Ped.*

glad and re-joice, for the Lord will do great things, fear not, O land;

glad and re-joice, for the Lord will do great things, fear not, O land;

glad and re-joice, for the Lord will do great things, fear not, O land, fear not, O

glad and re-joice, for the Lord will do great things,

be glad and re-joice, fear not, O land; be glad and re-joice, fear

be glad and re-joice, fear not, fear not, be glad,

land; be glad, fear not, O land; be glad, be glad,

fear not, O land, fear not, O land, fear

A

This mark * denotes that breath is to be taken.

(1)

not, fear not, fear not, O land, fear not, O
 re-joyce, fear not, O land, fear not, O
 re-joyce, fear not, O land, fear not, O land, be
 not, fear not, fear not, O land, fear

cres.
cres.
cres.
cres.
cres.

land; be glad, be glad and re-joyce, fear not; be glad and re-
 land, fear not, O land; be glad and re-
 glad, be glad, fear not, be glad and re-
 not, fear not, O land, fear not, O land; be glad and re-

B
 joyce. Be not a-fraid, ye beasts of the
 joyce.
 joyce.
 joyce.
 joyce.

B

C

field, for the

Be not a - fraid, ye beasts of the field,

for the pas - tures of the wil - der - ness do

C

Ch. 8 & 4 fl. Flutes.

dim. *See, Ob.*

See. to Ped.

pastures of the wil - der - ness do spring, the pas - tures of the wil - der - ness do

the pas - tures of the wil - der - ness do

for the pastures of the wilderness, the pas - tures do

spring, for the pastures of the wilderness, the pastures of the wil - der - ness do

D

spring, the pas - tures of the wil - der - ness do spring,

spring, the pas - tures of the wil - der - ness do spring,

spring, the pas - tures of the wil - der - ness do spring,

spring, the pas - tures of the wil - der - ness do spring,

Gl. f *See.* *Gl.* *Ped.* *See.*

for the tree bear - eth her fruit, the fig - tree and the
 for the tree bear - eth her fruit, the fig - tree and the

Gt. Sw. Gt. Sw. Gt. Ped.

Gt. to Ped.

E

Be glad then, be
 Be glad then, be
 vine do yield . . their strength. Be glad then, be
 vine do yield . . their strength. Be glad then, be

mf cres. f

glad then, ye chil - dren of Zi - on, be glad, be glad and re-joice,
 glad . . then, ye chil - dren of Zi - on, be glad, be glad and re-joice,
 glad . . then, ye chil - dren of Zi - on, be glad, be glad and re-joice, be glad and re-
 glad then, ye chil - dren of Zi - on, be glad,

[illegible]

ORATORIOS, CANTATAS, MASSES, &c

ONE SHILLING EACH.

THOMAS ANDERTON.
THE WRECK OF THE HESPERUS.

E. ASPA.
THE GIPSIES.
ASTORGA.
STABAT MATER.

BACH.
GOD GOETH UP WITH SHOUTING.
GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
BIDE WITH US.
A STRONGHOLD SURE.
MAGNIFICAT.

J. BARNBY.
REBEKAH.

BEETHOVEN.
ENGEDI, OR DAVID IN THE WILDERNESS.
MOUNT OF OLIVES.
MASS IN C (LATIN WORDS).
MASS IN C (LATIN AND ENGLISH).
RUINS OF ATHENS.

Sir W. STERNDALÉ BENNETT.
INTERNATIONAL EXHIBITION ODE, 1862.

J. BRAHMS.
A SONG OF DESTINY.

CARISSIMI.
JEPHTHAH.
CHERUBINI.
REQUIEM MASS IN C MINOR (LATIN AND ENGLISH).
THIRD MASS, IN A (CORONATION).
FOURTH MASS, IN C.

SIR M. COSTA.
THE DREAM.

NIELS W. GADE.
SPRING'S MESSAGE. 8d.
CHRISTMAS EVE.
THE ERL-KING'S DAUGHTER.

HERMANN GOETZ.
BY THE WATERS OF BABYLON.
GENIA.

CH. GOUNOD.
MESSE SOLENNELLE (LATIN WORDS).
THE SEVEN WORDS OF OUR SAVIOUR ON THE
CROSS (FILLE JERUSALEM).
DAUGHTERS OF JERUSALEM.
GALLIA.

J. O. GRIMM.
THE SOUL'S ASPIRATION.

HANDEL.
MESSIAH (POCKET EDITION).
ISRAEL IN EGYPT (Ditto).
JUDAS MACCABEUS (Ditto).
DETTINGEN TE DEUM.
UTRECHT JUBILATE.
O PRAISE THE LORD WITH ONE CONSENT.
ACIS AND GALATEA.
ACIS AND GALATEA. EDITED BY J. BARNBY.

HAYDN.
THE CREATION (POCKET EDITION).
SPRING. SUMMER. AUTUMN. WINTER.
FIRST MASS, IN B FLAT (LATIN AND ENGLISH).
FIRST MASS, IN B FLAT (LATIN WORDS).
SECOND MASS, IN C (LATIN WORDS).
THIRD MASS (IMPERIAL) (LATIN WORDS).
THIRD MASS (IMPERIAL) (LATIN AND ENGLISH).
TE DEUM (LATIN AND ENGLISH).

DR. HILLER.
A SONG OF VICTORY.

G. A. MACFARREN.
MAY DAY.

MENDELSSOHN.
HYMN OF PRAISE (LÖBGESANG).
AS THE HART PANTS.
COME, LET US SING.
WHEN ISRAEL OUT OF EGYPT CAME. 8 VOICES.
NOT UNTO US.
LORD, HOW LONG WILT THOU FORGET ME?
HEAR MY PRAYER.
THE FIRST WALPURGIS NIGHT.
MIDSUMMER NIGHT'S DREAM.
MAN IS MORTAL (8 VOICES).
FESTGESANG (HYMNS OF PRAISE).
FESTGESANG (MALE VOICES).
CHRISTUS.
TO THE SONS OF ART.
AVE MARIA (SAVIOR OF SINNERS). 8 VOICES.
THREE MOTETS. FEMALE VOICES.

MEYERBEER.
91ST PSALM (LATIN WORDS).
91ST PSALM (ENGLISH WORDS).

MOZART.
FIRST MASS (LATIN AND ENGLISH).
SEVENTH MASS (LATIN WORDS).
TWELFTH MASS (LATIN WORDS).
TWELFTH MASS (LATIN AND ENGLISH).
REQUIEM MASS (LATIN WORDS).
REQUIEM MASS (LATIN AND ENGLISH).

PERGOLESI.
STABAT MATER (FEMALE VOICES).

ROMBERG.
THE LAY OF THE BELL (NEW EDITION).
THE TRANSIENT AND THE ETERNAL.

ROSSINI.
STABAT MATER (LATIN AND ENGLISH).

F. SCHUBERT.
SONG OF MIRIAM.
MASS IN G.

R. SCHUMANN.
MIGNON'S REQUIEM.
ADVENT HYMN, "IN LOWLY GUISE."
MANFRED.
NEW YEAR'S SONG.

E. SILAS.
MASS IN C.
ALICE MARY SMITH.
ODE TO THE NORTH-EAST WIND.

SPOHR.
THE LAST JUDGMENT.
GOD, THOU ART GREAT.
THE CHRISTIAN'S PRAYER.
HYMN TO ST. CECILIA.

A. SULLIVAN.
FESTIVAL TE DEUM.

C. M. VON WEBER.
MASS IN G (LATIN AND ENGLISH).
MASS IN E FLAT (LATIN AND ENGLISH).
JUBILEE CANTATA.

S. WESLEY.
DIXIT DOMINUS.
S. S. WESLEY.
O LORD, THOU ART MY GOD.

LONDON: NOVELLO, EWER AND CO.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

JUNE has been comparatively barren in events of musical interest in Birmingham, and the outlook for next month is hardly more promising. We are now in the midst of the July which usually precedes the Festival storm, and for the next six or seven weeks the musical activity of this centre will be almost wholly concentrated on the work of rehearsal. The rehearsal of Festival works by the choir is proceeding regularly each Monday and Friday under Mr. Stockley's direction, and by the time these lines are in print the whole of the new works will be in a forward state of preparation. After Brahms's terribly difficult "Triumphlied," most of the other novelties have proved comparatively child's-play, though there are parts of Gade's "Psyche," as well as of Gounod's great work, which will need much attention on the part of the members of the choir to enable them to master their full significance and proper expression. Mr. Gaul's "Holy City" has met with great favour from the choir, who recognise in it the work of a master in the art of part-writing. Altogether the choral music of the Festival promises to be a feature of more than ordinary interest and importance, and it is satisfactory to be able to add that the choir, which has been carefully weeded as well as largely reinforced for the occasion, was never more competent to do justice to its task. At the band rehearsals in London, which take place in the week preceding the Festival, some attempt will probably be made to obtain completeness of effect by the employment of a selected skeleton choir in conjunction with the band and principals.

The musical event of the month has been the reappearance here of the eminent Viennese pianist, Madame Sophie Menter, whose second Recital, given in the new theatre of the Midland Institute, attracted even a larger audience and created greater enthusiasm than the first. The programme, as on the former occasion, was divided into three parts, the first devoted to Schumann's "Carnaval," the second to works by Handel, Scarlatti, Liszt, Chopin, Mendelssohn, and Tausig, the lady's early instructor; and the last to Liszt's wonderful Fantasia on Auber's "Muette de Portici." Madame Menter's playing of the characteristic and fantastic Suite of movements by Schumann was, in spite of some omissions and curtailments, a most graphic and masterly effort, which never suffered the interest of the audience to flag. In the second part, whilst doing ample justice to the requirements of the classic composers, Handel and Scarlatti, she excelled most conspicuously in compositions of the romantic modern school of Schubert and Chopin; but her most marvellous feat was unquestionably her performance of the Liszt Fantasia, in the Tarantella portion of which the adapter has piled Pelion upon Ossa, in the shape of technical difficulties and novel effects. The enthusiasm evoked by this and certain other performances of Madame Menter recalled the occasion of some of Rubinstein's greatest triumphs here.

The Birmingham Amateur Harmonic Association, which contributes an important contingent to the Festival Choir, has newly revised its scheme, with a view to increase the usefulness and popularity of the undertaking. An important feature of this scheme is the formation of an amateur band to co-operate with the choir, with the aid of which it is in contemplation to give each season two high-class concerts for subscribers only.

Of the Haverly Minstrels, who took possession of the Theatre Royal on the 19th ult., it will perhaps suffice to say that they have given the Birmingham public some new ideas as to the possibilities of pictorial bill-posting.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh Monday Popular Concert, on the 5th ult., Beethoven's Overture to "Egmont" and Mendelssohn's "Italian" Symphony were the two chief items on the programme. The strings displayed more tone than usual in the opening Sostenuto of the Overture, and the singular passage at the close of the Allegro for clarinets, oboes, and bassoons, alone, was well rendered. The performance of the Symphony was highly successful, the Andante especially calling forth loud applause. The lightness and

delicacy of the strings throughout was very noticeable, and the band showed due appreciation of the marks of expression. Mr. Riseley is to be congratulated upon so excellent an interpretation of this Symphony. Mr. Roedel played Mendelssohn's Pianoforte Concerto in G minor; Gounod's Overture to "Le Médecin malgré Lui" being the only other item of any consequence.

The Popular Concert on the 19th ult. began with Gounod's Royal Wedding March, the performance of which was not altogether satisfactory. The trombones were too loud, and obscured the counterpoint in the principal movement. The March was followed by the Overture to "Anacreon" (Cherubini), in which the *crescendos* were magnificently done, although the first violins were rather weak in the load parts. In point of fact the first violins need strengthening, the more so because the other strings are particularly good. The Symphony was Mendelssohn's "Reformation." This went well on the whole, except for the usual want of power in the strings in the *forte* passages. The delicately beautiful Scherzo and Trio (in which the above fault was not apparent) went the best of the seven movements; but the giving out of the famous hymn-tune "Ein feste Burg ist unser Gott," in the Andante con moto, by the wind, was very creditable; and the fugal episode in the final movement was well rendered, especially by the violas. Mr. Roedel played Beethoven's Pianoforte Concerto in B flat, the accompaniment of which was well and carefully performed by the band. Miss Hardy was the vocalist.

The season closes on the 3rd inst. with Mr. Riseley's morning and evening Benefit Concerts, for which occasion we understand the orchestra will be reinforced. The programme promises to be exceptionally good, embracing Mr. Villiers Stanford's Overture and Ballet-music from "The Veiled Prophet" (conducted by the composer); Mr. E. Prout's Organ Concerto (also conducted by the composer); the Mendelssohn Violin Concerto in E minor (solo violin, Herr Gompertz); and several standard works selected from among those which have found most favour during the past season. Mr. Riseley has (to quote from the "Dictionary of Music and Musicians") "for the last five years devoted his energies to the improvement of orchestral music in Bristol," with what success may be seen from the long catalogue, published with the programme on the 19th ult., of works performed by his band during that period. This list includes Symphonies, Concertos, and Overtures by Beethoven, Mozart, Mendelssohn, Haydn, Handel, Spohr, Cherubini, Schubert, Schumann, Hummel, Wagner, Weber, Gounod, &c., and miscellaneous works, too numerous to mention, by all the great composers from Handel down to those of the present day, living English composers being largely represented. The band is composed entirely of English, and principally of local, performers. No small praise is due to the perseverance and self-sacrifice of Mr. Riseley, who is spending the best years of his life in thus elevating the musical taste of his native city, with little or no profit, pecuniarily, to himself, instead of seeking personal advancement elsewhere.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE great features of the Summer Term just concluded have been the Festival of the University Musical Club, the establishment of some Orchestral Concerts, and, a rare event in Oxford, the production of some music written by a resident in the city. The first of these events took place on April 21 and 22, and was a celebration of the foundation, ten years ago, of the Club for the Cultivation of Chamber Music. Ten years' good work finds the Society prosperous and vigorous; and the commemoration performances were of the greatest interest, inasmuch as many old members came up to take part in them. The programmes were of such excellence that it is hard to particularise, but perhaps Mr. Stanford's Piano Quartet in F, Brahms's Sextet in B flat, and Bach's Concerto for two pianofortes, in C minor, will be the most vividly remembered by those who had the good fortune to be present.

The neglect with which orchestral music has long been treated at Oxford seems likely to become a thing of the past, as a number of public-spirited gentlemen have formed

a committee with a view to securing the performance of symphonies and other high-class music of the kind. The first Concert under their auspices was given in the Sheldonian Theatre on May 16. Bach's Suite for Strings and Flute in B minor, Haydn's No. 2 (Salomon's) Symphony, and Beethoven's No. 1 Symphony were the chief features. It is impossible to refrain from praising the merit of the performance, or from hoping that this new venture will prove thoroughly successful.

The third point we have mentioned was the performance of the "Cyclops" of Euripides, at Magdalen College School, on April 28 and 29, when Mr. Franklin Harvey, the President of the Musical Club, supplied a setting of the choruses, &c. Mr. Harvey seems to have been influenced by Mendelssohn's idea of "making these old dramas live again," but there was no trace of Mendelssohnian influence in the music itself. The task of setting a Greek comic play to appropriate music could not have been easy, but no one who heard the result was able to doubt that the composer had been successful. An original and graceful "Dance of Satyrs" perhaps gave most pleasure to the audience, but, in our judgment, many of the choruses were of even higher merit. It is to be hoped Mr. Harvey will not let his pen rest; the most diffident might be encouraged by such a success as this essay obtained.

Of the numerous other performances, interesting enough in themselves, we may speak more briefly. The Philharmonic Society gave "The Ruins of Athens," Max Bruch's "Fair Ellen," and Beethoven's C minor Symphony, in the Sheldonian Theatre, on the 12th ult. Of the chorus-singing the kindest thing is to say nothing; the Symphony was, on the whole, well played. There have been the usual number of College Concerts, which this year were chiefly notable as exhibiting the great dearth of good amateur singers in Oxford at the present time. It is hardly too much to say that only one out of the dozen or so who sang on various occasions soared above mediocrity—Mr. Tuckwell, of Pembroke. Matthew Locke's (*sic*) Music to "Macbeth" was given at Exeter on May 9; Macfarren's "Outward Bound" and A. M. Smith's "Ode to the North-East Wind," at Queen's, on the 9th ult. It is quite impossible to find a word of praise for either performance. The Concert at Queen's, however, bad as the vocal music was, contained some excellent instrumental music. The performance of Sir Sterndale Bennett's F minor Piano-forte Concerto by Mr. Parratt was one of those things that do not easily fade from the memory, and Messrs. Patton, Williams, and Smith all played good music well. The same may be said of Messrs. Lingard, Johns, and Spinney at Exeter. Magdalen, as usual, wound up the season with a Madrigal Concert on the 14th ult. The singing was, also as usual, nearly perfect, the only exception being "The Rhine Maidens" and "There is a paradise on earth." We would suggest that if dates are assigned to composers they should be correct. Wilbye's Madrigal, "The Lady Oriana," certainly should not be dated 1590, or Cooke's "Hark! hark! the lark" 1634. These statements are, however, not improbably due to the curious humorist who adorned the programme with eleven misprints in as many pages. In conclusion we may note with satisfaction that the encore nuisance and the late-arrival nuisance show some signs of yielding. Managers are beginning to keep the doors closed during the performance of each piece, and even to refuse to allow encores. It is to be hoped that future years may show steady progress in both respects.

NORTH-EAST CATHEDRAL CHOIR ASSOCIATION.

On Thursday, the 22nd ult., the Second Festival of the above Association was held in Durham Cathedral. The object of this Society is to gather in turn around the three Cathedral Choirs the larger choirs of the dioceses of York, Durham, and Ripon, in annual Festivals at which the music shall comprise Church Oratorios and Services by our leading living church composers. The inaugural Festival was held last year in York Minster, when Dr. Armes's Oratorio "St. John the Evangelist," which found such hearty acceptance with the choirs of the musical north, was produced. This year the Church Oratorio selected

was "Mount Moriah," by the accomplished Organist of Westminster Abbey, who very kindly undertook to conduct his work. The comparative shortness of "Mount Moriah" allowed somewhat more time for the rest of the service than could be afforded at York. This was taken advantage of to introduce an Evening Service written by Dr. Armes for the occasion—a Service which cannot fail to take high rank among the great festival Services. The whole available space of Durham Cathedral was taken up by the associated choirs, the total number being 238 boys and 234 men, with 90 sopranos and 62 contraltos. The solos were sung by members of the three Cathedral Choirs, and gave complete proof that the north-east cathedrals are faithfully upholding the high traditions of our cathedrals in general. The soprano and contralto solos were all sung by boys, who must have satisfied all hearers that, when rightly trained and duly prepared, their voices are better fitted for cathedral use than those of lady vocalists. Of the general chorus it may be said that they proved themselves worthy of the occasion. No doubt the most interesting feature of the day was the magnificent playing of Dr. Armes on his fine organ. In everything except weather the day must be pronounced a success. After rehearsal there was an abundant lunch—towards which the Dean and Chapter generously gave £25—provided in the Castle Hall, very kindly lent for the purpose. The warmest praise is due to Precentor Rogers for the admirable manner in which all the details of the Festival were organised and carried out.

For next year's Festival, which will be held at Ripon, Dr. Gladstone has written a Church Oratorio, "Philippi; or, the Acts of SS. Paul and Silas in Macedonia." The Secretary to the Association is the Rev. J. Powell Metcalfe, Bilbrough Rectory, York, who will be most ready to correspond on the details of organisation with any who may see their way to similar choral movement in their own district.

OBITUARY.

THE death is announced, at Frankfort-on-Main, on the 25th ult., of Herr Raff, the well-known composer. Joseph Joachim Raff was born, May 22, 1822, at Lachen, in the canton of Schwyz, where his parents temporarily resided. He was Swiss, however, only as far as the accident of birth in Switzerland made him; remaining all his life a good German and worthy subject of the King of Wurtemberg. Through a family reverse his stay at the university soon ended, and in order to get a living he devoted himself to teaching. Not till that period of the young man's career did a special taste for music develop itself in a commanding way. Raff had already studied the piano-forte, violin, and organ; but these things no longer contented him, and he tried his hand at composition, sending, in 1843, some of his works to Mendelssohn for the benefit of that master's opinion upon them. Mendelssohn seems to have thought well of his talents, and, with characteristic kindness, introduced him to Breitkopf and Härtel, the Leipzig publishers. This encouragement determined Raff's future. Thenceforth he devoted his life to music, regretting, but at the same time disregarding, the opposition of his parents. For some time Raff's experience was hard and bitter; yet he struggled on, abating nothing of heart or hope, and at last secured a friend in Liszt, who engaged him as accompanist on his concert tours. While thus occupied he found himself at Cologne, and being left there by Liszt, who returned to Paris, made the personal acquaintance of Mendelssohn, under whom he proposed to prosecute his studies in composition.

The master's lamented death in 1847 of course put an end to the arrangement, and Raff remained in Cologne, earning his bread in part by contributing to the journal *Cecilia*, then edited by Dehn and published by Schott. It is said that his writings were so mature as to make Dehn fancy him a man of forty, and his surprise was great to discover, on a personal introduction, that he was only a young fellow of twenty-five. From Cologne Raff started for Vienna, recommended by Liszt to the publisher Mechetti, who, however, died before an interview could be obtained. Disappointed as to Vienna the composer went to Stuttgart,

where Lindpaintner was chapelmaster and musical king. Lindpaintner's classicism would have nothing to do with Raff's romanticism, but happily the young man fell in with Hans von Bülow, whose tendencies were in the opposite direction, and who at once consented to produce a work from his pen. At this time Raff began an opera, on the subject of King Alfred, for Reissiger at Dresden, and looked forward anxiously to its performance as his real *début*. The tempest of revolution swept over Germany, and blew away the composer's hopes, so he followed Liszt to Weimar, where that virtuoso had settled down. There he settled down also, finished his opera, and saw it produced under the direction of his powerful friend. A number of other works followed, including a pamphlet in which he defended Wagner's theory of the lyric drama. In 1855 he left Weimar for Wiesbaden, and there fixed his residence as professor of the pianoforte. In 1859 he married Mdlle. Dora Genast, an actress, and thenceforth quietly devoted his life to teaching and composition, either at Wiesbaden or at Frankfurt.

Raff was a most prolific composer in nearly every branch of musical art. He wrote three operas, ten symphonies, several suites, overtures, &c.; a mass of vocal pieces, including thirty choruses for four voices; three concertos for various instruments and orchestra; about fifty concerted compositions for the chamber, and almost innumerable pieces for the pianoforte. Some of these, it can hardly be doubted, will live; but many others show more technical ability than genius. Raff, in point of fact, was too prolific. In the truest sense he would have done more had he accomplished less. His death, however, removes an able and accomplished artist whom music at the present day can ill afford to lose.

SHORTLY after the termination of the Concert at the Crystal Palace on the 17th ult., which was given for Mr. Manns's benefit, a large number of persons assembled to witness the interesting ceremony of presenting to the well known Conductor of the Sydenham musical performances a testimonial, consisting of a purse containing £500, and an album with the signatures of 494 subscribers. Professor Macfarren presided, and was supported by many of the most eminent members of the profession. The Chairman, in an excellent speech, alluded in high terms of praise to the services rendered in furtherance of a knowledge of musical art by Mr. Manns during the many years he has directed the Crystal Palace Concerts; and Mrs. Meadows White (Alice Mary Smith), in presenting the testimonial added some well-timed and appropriate words expressive of the respect expressed by Mr. Manns in the discharge of the duties which he had so ably fulfilled. The presentation was supplemented by two baskets of flowers from the ladies of the Crystal Palace Choir, and the recipient, after much applause, replied, heartily thanking Professor Macfarren and all who had subscribed to the testimonial, and alluding with becoming modesty, to the fact of his being but a "worker" in the great cause he had at heart. The proceedings closed with votes of thanks to Professor Macfarren and Mrs. White.

In the recent actions before Mr. Justice Day—Wall v. Taylor, and Wall v. Martin—brought to recover damages and penalties under the Copyright Acts for an infringement of the plaintiff's copyright in a composition entitled "Will-o'-the-Wisp," verdicts were given to the plaintiff for damages, which the jury assessed at one shilling; but as the action was to recover penalties also, on this point the Judge said that the defendants had succeeded, therefore the plaintiff was ordered to pay defendant's costs in each case. The song in question was asserted by the plaintiff to be a "dramatic piece"; but this was not proved, the composition being described on the title-page as a "descriptive song."

An Organ Recital was given in Holy Trinity Church, Crouch Hill, on the 6th ult., by Mr. Charles W. Pearce, Mus. Bac., Cantab., in aid of the Organ Completion Fund. The programme comprised Rheinberger's Sonata in F sharp, No. 5; Smart's Fantasia with Choral in G; Bach's Double Fugue in C minor, Dr. Chipp's Pastorale in A, and selections from the works of Handel, Beethoven, and Meyerbeer.

THE examinations under Sir Frederick Gore Ouseley, professor of music at the University, for degrees in music, at the University of Oxford, will take place as follows: 1. *Second Examination for the Degree of Bachelor in Music*.—This examination will commence on Tuesday, October 17, at 10 a.m., in the schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Mozart's Symphony in E flat, and Handel's "Jephtha." Candidates are required to bring the scores with them. 2. *Examination for the Degree of Doctor in Music*.—This examination will commence at the same time and place as the above. Each of the above examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these examinations, are required to give in their names to Mr. George Parker, the clerk of the schools, on or before October 6, to pay the statutable fee of £2, and to exhibit their "testamatur" of having passed the previous examination.

THE Organ in the Church of St. John the Evangelist, Waterloo Road, after being "enlarged and modernised" by Messrs. Hele and Co., Plymouth, was reopened on Sunday, the 11th ult., preparatory to a series of Recitals on the four following days. Some historical importance attaches to the instrument in question. There is good authority for stating that Bach's "Forty-eight Preludes and Fugues" were first played upon it in this country by Mr. Jacob. Mendelssohn tested its capacity on more than one occasion, and the late Dr. S. S. Wesley was Organist at St. John's for some time. Under these circumstances it is satisfactory to know that the fine old organ has been judiciously treated by the Plymouth firm; and, though not of very large dimensions—there are forty-one registers—bids fair to retain its place as one of the best south of the Thames. The cost of rebuilding is £400, and contributions towards the fund will be thankfully received by the vicar, the Rev. A. W. Jephson.

MISS SAIDIE SINGLETON gave an Evening Concert on the 9th ult., at the residence of Dr. and Mrs. Julius Pollock, Harley Street. The programme was well selected, and Miss Singleton's rendering of "Voi che sapete" (Mozart) and "My Heart" (Monciffe) elicited much and well-deserved applause. She also took part in duets by Gounod and A. G. Thomas with equal success. The other vocalists were Madame Clara Samuelli, Madame Enriquez, Messrs. Hutchinson, Ben Davies, Maybrick, Robertson, and Thorndike. Miss Randegger also contributed some pianoforte solos, creating a marked effect in Chopin's Scherzo in B minor; and Herr Louis Ries gave an admirable rendering of some violin solos by Hoffmann and Rameau. The Conductors were Mr. Sidney Naylor, Mr. Cliffe, and Signor Randegger.

THE 144th Festival of the Royal Society of Musicians was held in St. James's Hall on the 21st ult., the Right Hon. the Rev. Lord O'Neill in the chair. The musical arrangements of the evening presented the usual attraction at these meetings, the vocalists being Miss Hilda Coward, Miss Spenser Jones, and the London Vocal Union, which, under the able direction of Mr. Fred. Walker, gave some well selected part-songs with excellent effect. Miss Randegger also contributed some pianoforte solos, and Mr. Radcliff a fantasia on the flute, the accompanists being Mr. Harvey Löhr and Mr. Fountain Meen. In addition to the usual appeal from the Chairman, speeches in aid of the objects of the Society were made by Sir Thomas Gladstone, Mr. Meadows White, Mr. W. H. Cummings, and the Rev. Dr. Cox, the Hon. Chaplain.

MR. EDMUND ROGERS gave a Concert at Steinway Hall on the 3rd ult., when his new Humorous Cantata "Blue-Beard" was produced for the first time in London. The tenor aria "Young Fatima, of beauty," sung by Mr. Henry Taylor, was encored, a like compliment being awarded to Mr. Frederic Penna for his interpretation of the bass solo "Darling, I'm going away." Miss Adela Vernon and Miss Winthrop lent most valuable aid in their respective parts. The work was throughout warmly received by a large audience, and the composer, who conducted, was recalled at the conclusion of the performance. Mr. C. T. Corke and Mr. Kiver ably accompanied.

THE Members of the St. Stephen's Musical Society closed their season with a performance of Haydn's "Creation," at the Athenæum, Shepherd's Bush, on Wednesday, May 31. The solos were efficiently rendered by Miss Kate Hardy, Mr. Redfern Hollins, and Mr. S. H. Beckley; the airs "In native worth" and "With verdure clad" being particularly worthy of praise. The choir gave evidence of careful training, the attack being very good, and the parts well sustained. There was a small but efficient band, which contributed much to the success of the Concert. Signor Dinelli conducted. The proceeds of the Concert are to be devoted to the St. Stephen's Church Choir Fund.

THE Festival of the Military Guild of the Holy Standard took place in St. Paul's Cathedral on Thursday, the 1st ult., the Order of Service used being that given in the book compiled specially for the Association by Mr. F. B. Baker. As in past years, the musical arrangements were in the hands of the Gregorian Association, which numbered about 300 voices, assisted by several wind instruments and two drums. Farrant's "Lord, for Thy tender mercies' sake" was the anthem, and in place of the state prayers, the "Domine salvam fac," from Gounod's "Messe des Orphéonistes," was sung. Surgeon-Major F. B. Baker conducted, and Mr. C. Warwick Jordan presided at the organ.

By the prospectus of the Pietermaritzburg Philharmonic Society, recently forwarded to us, we find that the Association is in a flourishing state, and promises to become an established institution in the town. The announcement of its second season is extremely hopeful, a large number of members' tickets having been taken; and as Sterndale Bennett's "May Queen," Romberg's "Lay of the Bell," the "Macbeth" Music, and Handel's "Messiah" are in the list of works to be performed during the season, the energy displayed in the management of the Society should ensure for it all the encouragement and support it evidently deserves.

THE lovers of high-class music will, we are certain, be glad to learn that Messrs. Franke and Schultz-Curtius have re-entered into partnership for the management of Orchestral Concerts and German Opera. During the winter six Orchestral Concerts will be given; the second season of German Opera, under the direction of Messrs. H. Franke and B. Pollini, and conducted by Herr Hans Richter, will take place during May and June, 1883; and a series of nine Orchestral Concerts is announced for the months of April, May, and June, 1883. Particulars respecting the above arrangements will shortly be published.

THE St. George's Glee Union held its usual Monthly Concert at the Picnic Rooms on the 2nd ult., when an attractive miscellaneous programme was presented. The soloists were Miss Annie Matthews, Madame Osborne Williams, Mr. Arthur Thompson, and Mr. Thurley Beale, all of whom were highly successful. The part-singing, which included "Now tramp" (Bishop) and "You stole my love" (W. Macfarren), was excellent. Mr. F. R. Kinke and Miss Edith Mahon played the accompaniments, the former also contributing a pianoforte solo with his usual ability. Mr. Joseph Monday conducted.

AT the last weekly meeting (previous to the recess) of the "North-West London Musical and Dramatic Society," held on the 10th ult., the members presented their Conductor (Mr. F. A. Bridge), with an elegant electro-silver tray and tea-service, accompanied by a most complimentary letter. The tray bears the following inscription: "Presented to Mr. F. A. Bridge, by the members of the Operatic and Dramatic Class of the North-West London School of Music, as a slight acknowledgment of their esteem for him in conducting the class with so much kindness and ability. June 10, 1882."

ON Friday, June 16, the Grosvenor Choral Society gave a selection of part-songs, under the conductorship of Mr. G. R. Egerton. Pissuti's graceful "There is music" and Mendelssohn's "Vintage Song" for male voices (encored) were very successful. Amongst the soloists Miss Millie Turner and Miss Grace Gye (vocalists), and Mr. H. Warner Hollis (flute) were especially worthy of praise.

A PERFORMANCE of "The Messiah," with band and chorus of one hundred performers, was given at the Holborn Town Hall on May 25, for the benefit of the Organ Fund of St. John's, Red Lion Square. The solo vocalists were Miss Margaret Cockburn, R.A.M., Miss Hughes, Mr. J. Cross, and Mr. J. T. Hutchinson, all of whom were highly efficient; Mr. E. H. Turpin presided at the organ, Mr. Solomon played the trumpet obbligato, and Mr. C. J. Viner, Organist of St. John's, conducted. The choruses were sung with precision and firmness.

ON the 12th ult. a Meeting was held at Manchester, Dr. Hiles in the chair, for the purpose of forming an Association called the "Society of Professional Musicians," the object of which, like the "Musical Association" in London, is to read papers on matters relating to music and musicians, and to invite discussion thereon. Another meeting is announced to take place on the 1st inst., at which the rules proposed at the first meeting will be reconsidered, and a Council elected.

THE choirs of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave performances of the "Creation" on the 7th and 14th ult. At the first, in St. Mark's Church, Whitechapel, the soloists were Misses Constance and Eva Layton, Mr. Reginald Groomer, and Mr. Albert Orme; and at the second, in St. Paul's Church, Old Ford, the soloists were Mrs. Stanerby, Miss Agnes Allen, Mr. D'Arcy Ferris, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ at both performances.

THE Coal, Corn, and Finance Committee of the Corporation have prepared a Report upon the reference "to consider in what manner the Corporation can most appropriately and effectually aid in the movement set on foot by the Prince of Wales for establishing a Royal College of Music, for providing systematic musical instruction for all classes of her Majesty's subjects," and are prepared to recommend a grant of £5,000 in aid of the College, in annual sums of £1,000.

ON Friday, the 9th ult., the fine organ at St. John's, Horselydown, Southwark, was reopened by Mr. Richard Lemaire, the recently appointed Organist and director of the choir. The instrument has been restored by Messrs. Lewis and Co. Mr. Lemaire performed selections from the works of Spohr, Mendelssohn, Guilmant, Steggall, &c. There was full choral evensong previous to the Recital, this being the first service rendered by the newly formed choir.

THE Annual Festival of the Society for the Propagation of the Gospel took place in Westminster Abbey on Wednesday evening, the 21st ult. The music was rendered by the choir of the Lay Helpers' Association, conducted by Mr. G. C. Martin, Mus. Bac.; Mr. Winter presiding at the organ. A selection from Schubert's "Song of Miriam" formed the anthem, and four brass instruments greatly added to the effect of the service. Canon Knox-Little was the preacher.

ON Wednesday evening, the 7th ult., Mr. Sinclair Dunn, R.A.M., gave his new entertainment, entitled "Auld Scotch Songs," to the members of the Birkbeck Literary and Scientific Institution. The entertainment consisted of a slight sketch of the lives of the principal song-writers of Scotland, illustrated by graphic anecdotes, and the singing of some of their more characteristic songs. Mr. Dunn was assisted in his illustrations by Miss Eleanor Rees.

THE first series of meetings organised for the licentiates, associates, and other *diplômés* of Trinity College, London, was brought to a close on the 13th ult., when an excellent paper on "The Mechanism and Management of the Human Voice" was read by Herr Emil Behnke to a large and appreciative audience. Mr. E. J. Hopkins was in the chair. It is stated that these meetings will be resumed in the Michaelmas Term.

MESSRS. JAMES CONACHER AND SONS, organ-builders, of Huddersfield, have built the organ for the Industrial and Art Exhibition in connection with the Bradford Technical School, which was opened by the Prince and Princess of Wales on the 23rd ult. The instrument is good in quality, sufficient power and beauty of tone being very successfully combined.

A VERY successful performance of Farmer's Oratorio "Christ and His Soldiers" was given on the 8th ult. by the Choral Society in connection with the Stratford Congregational Church. The vocalists were Miss Gowar, Miss Miles, Mr. A. Gowar, Mr. Thomas, and Mr. Jas. Blackney. The band and chorus consisted of nearly a hundred performers. Mr. J. W. Hale conducted. There was a large and appreciative audience.

At the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street, after Evensong on Sunday evening, the 11th ult., being the Sunday after Corpus Christi, Mendelssohn's "Lauda Sion" was sung to the original words. The solo parts were taken by Master Frank Tebbutt, Mr. Arthur Hooper, and Mr. Franklin Clive. Mr. Theodore Drew was at the organ, and Mr. Stedman conducted. The church, as usual, was crowded to excess.

WE are informed that Miss Emily Shinner had recently the honour of playing a violin solo before the Princess of Wales and a distinguished private circle at Kensington Palace. Miss Shinner attended at the desire of the Princess Louise, and her performance elicited warm encomiums, especially from the Princess of Wales. Miss Shinner has for a long time been studying at the Hoch-Schule, Berlin, as a pupil of the distinguished violinist, Dr. Joachim.

On Prize Day, the 20th ult., at Ardingly College, Sussex, "The Ancient Mariner," by T. Mee Pattison, was performed in the hall. The Cantata was greatly admired by a numerous audience, and much applauded. The rendering by the highly cultured choir of this School, consisting of masters and boys, was excellent, the choruses being sung with a precision and steadiness to which the habit of daily singing together so greatly contributes.

SIR J. BENEDICT'S "St. Peter" will be given at St. Peter's, Eaton Square, on Thursday, the 6th inst., at 5 p.m., with full orchestral accompaniment and choir of one hundred voices. The baritone and tenor parts will be sung by Mr. John Bridson and Mr. Bryant, and the soprano solo parts by Master Carrington; Organ, Dr. Bridge; Conductor, Mr. W. de M. Sergison, Organist of the church.

FROM Canada comes news of the decease of Mr. Henry Whish, Mus. Bac., one of the most eminent organists in the country, an excellent theorist, and a contributor on musical subjects to several papers. At his funeral, which was largely attended, a musical service was performed, and several floral offerings of affection were sent by his pupils and friends.

THE marriage of Sir George Elvey and Miss Mary Savory, youngest daughter of the late Mr. Joseph Savory, of Buckhurst Park, took place on the 20th ult. at Sunninghill Church, Berkshire. Sir George Elvey, who was appointed by King William IV. Organist to the Chapel Royal of St. George, Windsor, has resigned his appointment.

IN aid of the funds of the New Baptist Chapel, Brixton, an evening Concert was given on the 8th ult., at Brixton Hall. The most notable items upon the programme were the pianoforte soli of Mr. Alfred Izard and Mrs. Rushton Odell, each of whom obtained an encore. The singers were amateurs.

THE Association of Lay Helpers for the London Diocese will hold their Annual Festival in Westminster Abbey on Tuesday evening next, the 4th inst., at half-past seven. Dr. Stainer's Anthem "I saw the Lord" is to be sung, and four brass instruments will strengthen the accompaniments.

THE Festival of the Girls' Friendly Society took place in St. Paul's Cathedral, on Saturday evening, the 24th ult. The choir of the Lay Helpers' Association sustained the musical portion of the service, and Dr. Stainer's "I saw the Lord" was the Anthem. Mr. G. C. Martin conducted, and Mr. W. Hodge was the Organist.

MR. JAMES R. BOOSE gave his first Concert at Loughboro' Hall, Brixton, on Wednesday Evening, the 21st ult., assisted by Madame Worrell, Miss F. Davis, Mrs. E. Mitchell, Miss Marie Dulcken (pianoforte), Miss Chidley (concertina), and Messrs. R. F. Roberts, H. Newton, and J. Ion Cattle. The *bénéficiaire* accompanied.

THE first Orchestral Concert by the Band of the South London Institute of Music took place on the 20th ult., when Haydn's Symphony No. 7, Cherubini's Overture "Lodoiska," Boieldieu's Overture "Jean de Paris," and other selections were performed in a highly creditable manner. Two violin solos by Mr. T. E. Gatehouse, and two songs by Mr. E. Bryant, were very successful. Mr. L. C. Venables conducted.

A FLOWER SERVICE was held on Tuesday, the 20th ult., at St. Mildred's, Bread Street, when the church was tastefully decorated. The Anthem was Sir John Goss's "The Wilderness," and after the Sermon a selection from "The Hymn of Praise" was given. Dr. Verrinder presided at the organ. The church was crowded.

A COMPLIMENTARY Concert was given to Mr. William Lemare, Conductor of the Brixton Choral Society, by his pupils, on Saturday evening, the 24th ult., at Angell Town Institution. The contributions were decidedly praiseworthy.

THE Philharmonic Society announces six Concerts to take place at St. James's Hall during their seventy-first season. The dates are February 15, March 1 and 15, April 25, May 9 and 23, 1883.

MESSRS. ASHDOWN AND PARRY have dissolved partnership, Mr. Parry retiring from business. Mr. Ashdown will carry on the well-known music-publishing business as heretofore, under the style of "Edwin Ashdown."

MR. C. HARFORD LLOYD, Organist of Gloucester Cathedral, has accepted the post of Organist at Christ Church, Oxford, vacant by the resignation, through ill-health, of Dr. Corfe.

THE next performance of the Musical Artists' Society will take place at the Royal Academy on the 8th inst. The particulars will be found in our advertising columns.

REVIEWS.

Life and Letters of Berlioz. Translated from the French by H. Mainwaring Dunstan. [Remingtons.]

IN spite of the admirable efforts that have been made by Mr. Bache, Mr. Charles Halle and others, towards popularising the works of Berlioz, it is to be feared that, with the exception of his symphonic compositions, the music of this great composer is but half-understood, and still less appreciated. Although the cloud of witnesses eager in his lifetime to testify to the bad faith of his criticism and his pedantic egotism has been dispersed since his death, and scattered by the four winds to the limbo where all unworthy jealousies find their own most fitting place, and his *bond fides* as critic is no more disputed than the genuineness of his inspiration, there still exists a disposition to regard him as an innovating heretic who disturbed alike the dogmas of the orthodox and the gods of their worship: interesting as a man by the inherent force of his genius, but decidedly mad. The neglect of his dramatic works at the present time is deplorable. If the thorough representation of "Benvenuto Cellini" or "Les Troyens" demands multiplied rehearsals and necessitates the mastery of great and complicated difficulties, the time required for the repetitions should not be grudged, least of all when the difficulties to be overcome are far from insuperable. The absence of the *chef-d'œuvres* of Beethoven and Gluck from the prospectus of the Italian Opera may be explained on quite other grounds; the chief obstacle in this instance being the impossibility of discovering a worthy successor to Mdlle. Tietjens. The enthusiasm with which the excellent performances of "Fidelio" have recently been received at Drury Lane is a proof that the public will avail themselves of any opportunity for hearing the great masters efficiently rendered. But so long as a portion of the public is willing to endure the representation of mediocre works, repeated *ad nauseam*, for the sake of hearing a favourite soprano whose position and merits are rendered more conspicuous by reason of the incompetency of her supporters, the hope of hearing "Les Troyens," or even "Béatrice et Bénédict," must be very faint. It is inconceivable what satisfaction the frequenters of the Covent

Garden Opera can derive from the performance of works in which the very presence of a splendid orchestra is a bitter irony, and where the *prima donna* shines forth a star of planetary magnitude, whose brilliancy is enhanced by contrast with the incapacity of a most unheroic tenor and a *mise-en-scène* that is seldom wanting in ludicrous incident. The continuance of this state of things shows that the Italian Opera management is still what it has been for so many years past, and that it is above learning anything of the German Opera; and if its neglect of the great masters and its irreverent treatment of those whose works it condescends to represent meet with few protests it is, perhaps, because its patrons are willing that art and the claims of art should give way before the superior and more righteous claims of a *prima donna assoluta*. The fiery and eloquent letters from Germany in which Berlioz denounces the general admiration and worship of mediocrity might appropriately receive Mr. Gye's consideration.

The appearance at this time of these two volumes of the translation of the correspondence of Berlioz by Mr. Mainwaring Dunstan is opportune. Whether or not Mr. Dunstan has been seduced by the charm of alliteration, the title of his translation is misleading, for M. Bernard's notice of the life of Berlioz, which is prefixed to the collection of letters here translated, is in no sense of the word a life of the composer, but merely what M. Bernard himself accurately describes it—a notice of that life, and a notice, moreover, inadequate, inchoate, and devoid of critical authority. It is an abuse of language to call this biographical introduction a "Life"; and Mr. Dunstan is guilty of what cannot be regarded as a mistranslation when he substitutes this lofty title for the plainer and more truthful description of the original. M. Bernard's notice of the life of Berlioz is of no biographical value; its facts are founded upon the well-known autobiographical "Mémoires"; and, beyond an occasional amplification of a well-known anecdote, it contains no fresh matter, nor does it throw any fresh light upon its subject, nor reveal either critical sagacity or profundity of any kind whatever. In this respect it compares unfavourably with M. Ernest Legouve's interesting and powerfully written recollections. One page of the "Mémoires," one single reminiscence culled from that vast storehouse of pathetic and dramatic memories, is of infinitely greater value as helpful towards obtaining a true insight into Berlioz' remarkable mental constitution than this so-called "Life." Mr. Dunstan has not even translated M. Bernard's memoir in its integrity. The omission of the portion of the prose translation of Romani's Ode to Paganini is justifiable on the ground of its irrelevancy, but there are other omissions that appear more singular. The translation of the memoir is inefficiently done when compared with that of the correspondence. On page 13 we find "féroce" rendered "firm," which gives but a faint idea of its signification, and the invariable attitude of Berlioz towards Gluck's compositions; and on page 42 there is a curious disagreement between the translation and the original. M. Bernard says in the copy we have before us: "... Meyerbeer, de sa voix flutée et avec sa léger accent gascon." This is translated: "... Meyerbeer, in his harsh voice and with a slight German accent." Granting that M. Bernard was in error with respect to Meyerbeer's nationality, it would have been better if Mr. Dunstan had noted the existence of this discrepancy in a footnote.

It is strange that Mr. Dunstan's translation of the correspondence should be generally more satisfactory than his version of the biographical notice of M. Bernard, seeing that the former abounds in passages incomparably more defiant of adequate translation. The literary style of Berlioz possesses many of the qualities of his symphonies. There is not one of these letters wherein he has not left the impress of his vivid and singular personality; they offer abundant evidence of his excessive sensibility of imagination, and his truly passionate and sensuous sense of beauty; and in their rapid and facile change of emotional demonstration, their delicate *nuances* of humour and pathos, and stormy outbursts of enthusiastic adoration and denunciation, they not seldom powerfully suggest the poetical symphonies of the writer. An intense individuality of character is as obvious in these letters as it is in the critical writings and memoirs of Berlioz. As specimens of the art

of letter-writing they are notable even in a literature so richly endowed in this particular as the French; some of them indeed realise the perfection of this art, and in some degree that the sense of the presence of a fiery personality is so powerful on reading them, the stress of eloquent passion is felt with such compelling force, that the reader becomes a sharer in the ardour of the inspiration and intimately cognisant of its source. When literary fidelity is aimed at in translation, it is inevitable that a certain amount of the volatile spirit of the original should be lost or suffer transmutation. It is creditable to Mr. Dunstan's skill that so many of these letters retain much of their original force, and that they fairly reflect the astonishing *mélange* of wit, humour, and epigram of the correspondence. The literary charm of the original disappears in a great measure in the act of translation; the brilliant wit, the Voltairian banter and irony, the keener thrusts of controversy, and the satirical sketches of contemporaries, all necessarily suffer from taking a new form of expression. These letters cover the whole period of the career of Berlioz, and the turbulence and unceasing conflicts of his life are revealed to their depths. While it is impossible to withhold our sympathy from the spectacle of genius baited by a miserable and selfish crowd of mediocrities, it cannot be denied that it was in this very atmosphere of controversy and intrigue that the composer again and again renewed his existence. Detraction and opposition with him were stimulative to new and more vigorous production. His indomitable spirit imbibed fresh ardour from every new conflict; and whether in Germany, in Russia, or in England, his heart turned to Paris, to the city that had rejected him, with ever the old warmth and the joyous anticipation of battle. It will be seen in these letters how unfounded are many of the accusations directed against him, and how calumnious. The ebullitions of wrath, the Landorian violence of invective, and all the bitterness of irony and scorn, are in nearly every case the fruit of an indignation righteous in itself and honourable to the artist. If the fine wit and caustic speech were sometimes exercised with a refinement of cruelty and with something of the pleasure of self-conscious power, the attack was generally provoked and the castigation amply merited. His unvarying justice towards men who had injured him, or who had no spiritual sympathies with him, and his quickness to atone for injuries effected by rash and inadvertent speech, are well shown in many anecdotes and betray a warm heart beneath all contrary appearances while his lasting loyalty to the great masters who were the source of his lifelong enthusiasm prove the depth and sincerity of his convictions. His artistic sincerity was indeed a rare honesty, and a noble characteristic of the man who was not to be cajoled into doing anything that might be interpreted as a compromise with a vicious public taste, and who guarded so jealously the honour of the great men he revered.

Musik-Lexikon, von Dr. Hugo Riemann.

[Leipzig: Verlag des Bibliographischen Instituts, 1882.]

IN our recent review of Dr. Reissmann's "Handlexikon der Tonkunst," it was our duty to point out certain shortcomings—the result, as we thought, chiefly of a hasty compilation and imperfect revision—which seriously interfered with the usefulness of the volume in question. It is the more gratifying, therefore, to meet so soon after with a work of very similar scope and dimensions, in which a most careful selection of well-balanced articles, combined with copious and generally accurate information, are the prominent features. Dr. Reissmann's "Handlexikon" being an abridgment from a much larger work, the fact may in a measure account for some of its incongruities and lesser general usefulness as compared with the present volume; it being notoriously more difficult to condense an existing elaborate work than to compile a fresh one upon a fixed and preconceived plan. Be that as it may, there can be no doubt that the volume at present under our notice fulfils the conditions which we may reasonably impose upon a book of general reference in musical matters far more satisfactorily than the similar work recently issued by Dr. Reissmann; the almost simultaneous publication of the two lexica of such identical pretensions naturally inviting a comparison which otherwise might have ap-

appeared irrelevant. Dr. Riemann's "Musik-Lexikon" forms one in an extensive scheme of handbooks treating separately of the different arts and sciences, and published by the enterprising firm at the head of this notice under the general title of "Meyer's Fach-Lexica." We have already indicated our sense of the able manner in which Dr. Riemann—well-known in Germany as a musical *savant*, and at present a professor at the Hamburg Conservatorium—has discharged his difficult task. In a style both lucid and concise the author contrives to convey, in some 1,000 pages, a truly surprising amount of reliable information concerning the science and history of our art, including biographical notices of musicians of all periods, to which, in most instances, are added careful references to the sources whence further and more detailed information may be derived. The latter is, indeed, not the least valuable feature of the book, and one which in so many of its predecessors has been almost entirely neglected. Neither does Dr. Riemann permit his personal predilection to influence unduly his estimate of the relative merit of the more modern composers, a fact which is the more creditable in a writer whose artistic bias inclines evidently towards the most advanced school of the art of the present day.

If we have to point out a few inaccuracies and omissions in the English section (with which we are here more especially concerned) of the present work, we do so less in a spirit of criticism than with a view to their being considered in a future edition, which cannot fail ere long to become necessary, judging from the general excellence of Dr. Riemann's compilation. Thus, among the names of English musicians which are altogether omitted, we may mention Dr. Stainer, Mr. Villiers Stanford, and Mr. W. Shakespeare. Mr. Harper, the trumpet-player, might likewise have found a place here as a virtuoso of rare attainments on a most difficult instrument. Dr. Sullivan is erroneously described as "the Director of the Royal Academy of Music," although, in another place, the name of Professor Macfarren is correctly given as the "Director, i.e., Principal," of that institution. Of Charles Dibdin a biographical account is rendered, making no mention, however, of his numerous "sea-songs," which will chiefly perpetuate his memory among English-speaking nations. Again, although the long-forgotten name of Gottfried (or Godfrey) Keller is given, his "Complete Method of Attaining to Playing a Thorough-bass, &c.," is here said to have been published in 1807—an obvious misprint, as Keller was a teacher of the harpsichord in London in the beginning of the eighteenth century, although no mention is made of the fact in the notice in question. Keller, we may add, died about the year 1721, and his treatise, just referred to, was, according to Sir John Hawkins, the second of the kind ever published in England, Lock's "Melothesia" having been the first. A somewhat ludicrous *lapsus calami* has occurred to the author in ascribing the admirable English translation of Kreissle von Hellborn's "Life of Schubert," by Mr. A. Duke Coleridge, to an imaginary "Herzog von Coleridge" (Duke of Coleridge), a mistake which, however, in a foreign publication, is easily accounted for. We may also add that the author of the "Gesangschule," alluded to in the paragraph headed "Bernacchi di Bologna," is Mannstein, and not Mannstätt, as here stated. The above are some of the comparatively few inaccuracies or deficiencies which occur in the work before us, and none of which are of sufficient importance to call into question the unqualified praise which we have bestowed upon it. Dr. Riemann's "Musik-Lexikon" is, in fact, both for the variety and accuracy of its information, the most admirable work of its kind and compass which we have yet seen. It is, moreover, got up in very good style, and published at a price which brings it within the reach of all who are interested in the art of which it treats.

Euryanthe. A Romantic Opera, in Three Acts. By C. M. von Weber. Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. The English Translation by William Thornthwaite. [Novello, Ewer and Co.]

ALTHOUGH it can scarcely be questioned that Weber was one of the greatest dramatic composers the world has seen, his operas are not presented to a London public as

often as they deserve to be. Even "Der Freischütz" is rarely given; and when it is heard with Italian words, and an orchestral arrangement of the "Invitation to the Waltz" to accompany a ballet, we can hardly judge of its true value as a work of art. The presence of a German operatic company in the metropolis, however, inspires us with hope that the great lyrical compositions of Weber may be performed in their original shape at frequent intervals during the London season; and the publication of "Euryanthe" in Novello's Octavo Edition is indeed well-timed, for at the recent revival of the work at Drury Lane Theatre not only was the public enabled to study the Opera before going, but during the performance every earnest student could follow the music with a portable and thoroughly reliable handbook. We have already spoken of the excellence of Mr. Thornthwaite's translation on the occasion of the recital of the Opera at the concert of the Highbury Philharmonic Society, conducted by Dr. Bridge; and on a more attentive perusal can now affirm our assertion that it is not only well adapted from the original, but admirably sympathetic with the music throughout. Under the careful editorship of Mr. Berthold Tours this edition appears, as far as we can see, without an error; and "Euryanthe" may now, we trust, assert its real place in England as one of the finest works in the *répertoire* of the lyric stage.

Six Songs. Composed by Ann S. Mounsey Bartholomew.

1. *Crabbed age and youth.* Poetry by W. Shakespeare.
2. *Fair and True.* Poetry by Charles Mackay, LL.D.
3. *Wedded Love.* Poetry by Bishop Heber.
4. *The Bells.* Poetry by Edgar Allan Poe.
5. *Parting.* Poetry by Thomas Hood.
6. *Queen Mab's Song.* From the "Percy Relics."

[Stanley Lucas, Weber and Co.]

THESE Six Songs are a worthy contribution to the somewhat limited store of high-class vocal music by modern composers, for not only has Mrs. Bartholomew given an exquisite colouring to the words she has chosen, but the words are those which can only be fitly treated by a kindred artist. In No. 1 Shakespeare's verses are set with a truly sympathetic feeling to a quaint subject in A minor, the modulations in the course of the song growing up naturally with the text, and the accompaniment forming so integral a portion of the composition as to demand something more than the average "accompanist at the piano-forte." No. 2 has a charmingly fresh theme, with a flowing semiquaver accompaniment throughout; and No. 3 is an unpretentious song, the simplicity of which is thoroughly in consonance with the character of the poetry. There is much point in the accompaniment to No. 4, the subject of which unaffectedly expresses the well-known verses of Edgar Poe. It would be good if some of our recent song-writers could reach pathos by the simple means adopted by Mrs. Bartholomew in the beautiful song No. 5, one of the very best of Hood's minor poems. Apart from the excessive tenderness of both melody and accompaniment in this composition, the enharmonic change at page 27 has an intensity of feeling which can scarcely be described. No. 6, from the "Percy Relics," effectively terminates a series of songs standing so completely apart from our fashionable works of the day as to make us believe that they must command the attention of all real artists.

Lullaby. Song. Words by Hamilton Aidé.

Serenade. Song. Poetry by Shelley.

Music by A. Goring Thomas.

[Boosey and Co.]

THE composer of these songs always writes gracefully for the voice, and has already earned a sufficiently good name before the public to ensure attention. "Lullaby" has an appropriately placid melody, and is well accompanied throughout; but we much prefer the "Serenade," the refinement of the music charmingly sympathising with Shelley's words, which, like all that poet's love-songs, seem to breathe music in every line. A very good effect is gained by the triplets in the voice part against the chords in the accompaniment; but it would be well if the figure 3 were placed over every triplet, for assuredly as bar four, page four, stands, many vocalists would sing it incorrectly

Gorlified Cantre'r Gwaelod (*The Inundation of Cantre'r Gwaelod*). A Dramatic Cantata. The Welsh words by D. C. Harries; English words by L. W. Lewis, and edited by Henry Hersee. Music composed (for the Merthyr Tydvil National Eisteddfod of 1881) by W. Jarrett Roberts. [Carnarvon: W. Jarrett Roberts.]

THE composer of this Cantata (who was a student of the Royal Academy of Music) says, in his dedication to Sir Watkin Williams Wynne, that the work was written for the Eisteddfod at Merthyr Tydvil; and although two of the adjudicators pronounced it "well worthy of the prize," owing to some demur by the third judge, who was absent at the Eisteddfod, he has not yet received the award. We, however, who believe but little in the healthy effect of prizes for compositions to be produced at a public festival, counsel Mr. Roberts, when next he writes a Cantata for performance before an audience, to think only of his music and the art he aspires to serve. It is well for umpires to sit in judgment upon a school exercise, but they cramp the efforts of one who has emerged from the state of pupillage into the art-world, and whose "prentice hand" may now safely be released from the severe training to which it has necessarily been subjected. Mr. Roberts has chosen a theme well fitted for musical treatment. The scene of the Cantata, he says, "was a fertile plain extending from the present town of Cardigan, in South Wales, to Sarn Badrig (St. Patrick's Causeway) in the extreme north terminus of Merioneth." The inundation is attributed to the drunkenness of the keeper of the tide-gates; and we are told that several months before the catastrophe "a voice was heard over the Cantre'r warning the inhabitants to fly." The music bears throughout the stamp of earnest intention on the part of the composer, who is evidently more desirous of appropriately expressing the words than of displaying the profundity of his theoretical knowledge. In all the choruses—especially those descriptive of the inundation and its accompanying horrors—much dramatic feeling is shown, and the voice parts are written with an obvious appreciation of effect. Amongst the best of these may be mentioned "List! hark the ocean's wild roar," in C minor—with a tremolo accompaniment throughout—the chorus representing the precipitate retreat of the inhabitants, "Hie to the mountains"; the semi chorus, "Death reigneth supreme in the depths of the sea"—a pathetic expression of grief simply harmonised—and the final "Alleluia!" The soprano solo, "Hail, thou queen of minstrelsy" with a harp accompaniment; the duet for soprano and baritone, "With God our help"; the tenor solos for *Taliesin*, the chief bard; the baritone solo, in A minor, "Oh my Father!" and the song, "How fair the beauteous night!" for contralto, although by no means exhausting the effective numbers for the principal vocalists, will we think prove the most popular in performance. Something more, perhaps, might have been made of the "keeper of the tide-gates," *Sithenin*, who has but one short and spirited drinking song, followed by a chorus; but as he is called "The Drunkard," it may have been thought that the less heard of him the better. We confess our inability to express an opinion on the merit of the Welsh words, but the English adaptation is on the whole extremely good. Assuming that the subject of this work does not appeal too exclusively to the inhabitants of the Principality, we may perhaps hear it at no distant date in London, when we shall be able more to appreciate its merits than is possible by the perusal of the vocal score.

Youth and Age. Six Tone-Pictures for the Pianoforte. By J. Baptiste Calkin. [Ashdown and Parry.]

THE six numbers of these Tone-Pictures are entitled "Coaxing," "Remonstrance," "Pleading," ("A Maiden's Love"), "Upbraiding," "Despondency," and "Reconciliation." That these half-dozen illustrative sketches tell a little story, although the story is an old one, there can be little doubt; but it must be remembered that, to sustain the interest during its recital, the performer and the listeners must be in accord with each other, and that this result cannot be obtained where the mind of the pianist does not accompany the fingers throughout. "Programme music" can but suggest the idea indicated by the title of the composition, and for the due enjoyment of these works,

therefore, the titles should be in the hands of the audience during their performance. Apart from the excellent manner in which Mr. Calkin has musically realised the several domestic scenes in his "Youth and Age," there is very much artistic value in his pieces as abstract compositions. We particularly admire "Pleading," "Despondency," and "Reconciliation"; but, although all the numbers are published separately, we should recommend pianists to do the composer justice by procuring the whole book, as the performance of only two or three of the pieces would be like reading detached chapters from a novel, in proof of the merit of an entire work.

Gabriel Grub. Adapted from Charles Dickens's story in "Pickwick," by Frederic Wood. Music by George Fox. [B. Williams.]

MR. WOOD has turned Charles Dickens's tale into verse well adapted for musical setting. The composer is already known for his Cantatas "The Jackdaw of Rheims" and "John Gilpin"; and as the semi-humorous style of these works seems especially suited for the display of his talent, it may be presumed that Mr. Fox has been equally successful in the composition before us. Comic music, however, is exceedingly difficult to write; and although in many portions of the Cantata the spirit of the words has been fairly caught—especially in the choral parts—we meet with occasional feebleness, even where many composers would have displayed their greatest strength. Amongst the best pieces are the choruses "Then the sexton was in a most terrible fright," the chorus and recitatives "And they vaulted on tombstones," the tenor ballad, "The young wife's tears," and the short canzone for soprano, "A limpid brooklet." The instrumental introduction is weak; and as a rule the vocal effects are scarcely sufficiently relied upon, the pianoforte dancing on with a quadrille air (as in the bass recitative "Then our hero cried out") whilst the voice is merely speaking the words. A great merit in the Cantata, however, is that it is never dull; and although we have candidly stated our own convictions, it may happen that the very portions we have pointed out as wanting in true artistic power will, with a popular audience, be received with the highest demonstrations of approval. At all events "Gabriel Grub" would be an excellent work for amateurs desiring something light for drawing-room performance.

Les Santerelles. Polka, par Delbrück.
Rêve à Madeleine. Paroles et Musique de Alfred Delbrück.

[Brighton: Lyon and Hall.]

THE publishers of these pieces seem to have caught the rage for fantastically illustrated title-pages, and fairly succeeded in making the names of the compositions almost illegible. Whether it is thought that a composer thus mysteriously introduced to the public is more likely to attract attention we cannot say; but, as his music is fairly good, it is possible that he may advance to plain title-pages as he becomes better known. The Polka is lively, and well suited for dancing; and the Song—published to French words—is melodious and unpretending, but with some harmonies which sound somewhat harsh. The E-flat note in the bass, bar six, page two—we presume to be intended for D; but we cannot say that we like the succession of chords in the bar before this; and the doubled dominant seventh in the third bar of the same page (the lower one disappearing altogether) shows a want of the habit of clear writing, an additional proof of which is that the sharp is omitted before C, the leading-note, in this chord.

The Land o' Burns. Song. Poetry by Colin Rae Brown. Music by W. G. Wood.

Love shall never die. Duet for Soprano and Baritone. Written and composed by Frank L. Moir.
[Marriott and Williams.]

THE first of these vocal pieces is dedicated "to all admirers of Robert Burns throughout the world." If the composer of the music could secure as wide a circle of admirers for his tribute to the genius of the poet, he certainly would rest contented. In truth, however, it must be said that the words are somewhat commonplace; and

audience their setting will not materially enhance their value. Musically, however, we have no fault whatever to find with Mr. Wood's share in the song. The melody is at least well fitted to the verses, and the harmonies are unexceptionable throughout; but patriotic songs require to be extremely good, as may be proved by the fact of very few becoming popular. Mr. Moir's duet is well written, and melodious enough for performance before an ordinary drawing-room audience. There are one or two good points of imitation; and the bit of "quasi recitative" for soprano is effective.

Study for the Pianoforte. By W. H. Holmes.
[Lamborn Cock.]

MR. HOLMES has so much practical knowledge of his instrument that a well-considered Study, such as the one before us, should be warmly welcomed by earnest students of the pianoforte. To acquire a light touch, with sufficient strength of finger to make every note tell upon the ear of the listener, is by no means an easy matter; and, as this exercise is especially written with the object of cultivating these indispensable accomplishments, we commend it to the notice of those who devote their thoughts less to playing than to learning how to play. The Study is in B flat minor, and it may be accepted as a curious instance of the unsettled manner of noting passages founded on the chromatic scale when we find them here written in two ways—sometimes, for instance, E double flat, D flat, and sometimes D natural, C sharp. It may be possible, however, that the author wishes to prove to students that both methods are available.

Allegretto (All' Ongarese). For Violin, and Piano accompaniment. By W. Bauerkeller.
[Forsyth Brothers.]

THE violin is rapidly becoming so favourite an instrument in the family circle that we are glad to see composers writing original pieces for drawing-room performance; and as the composition before us is dedicated to a lady, and the pianoforte part is something more than a mere accompaniment, two fairly good players are here provided with an effective little sketch, even when the domestic concert does not include any male executants. The principal subject is melodious, and the second portion, in the subdominant, has some well-written and effective violin passages, which form a good contrast with the opening theme. For amateurs the piece may be recommended with confidence; for, apart from its tunelessness (always a strong recommendation with the majority), it has decided character.

The Woodman. Song for a Bass Voice. Poetry by Edward Oxenford. Music by Stephen Stratton.
[Novello, Ewer and Co.]

WE are glad to find that the composer of this Song calls it "for a bass voice," and does not publish it in two or three keys, to suit the vocal register of every purchaser. It is an excellent composition, honestly written in the bass clef, and carefully laid out for the compass of the voice for which it is intended. The theme at the change of key—*fin lento*—is extremely happy, and contrasts well with the bold subject which begins and ends the song. The accompaniment is good, and sympathetic with the words throughout.

Gavotte Brilliant, in the Modern Style. Composed by Heinrich Muller.
[Forsyth Brothers.]

WE have copied the title-page of this piece, but may mention that, although "Brilliant Gavotte" is English, "Gavotte Brilliant" is not French. The subject of the composition is extremely striking, and the writing by no means conventional. Especially do we like the second theme, in the subdominant; and, although the hands are perhaps somewhat too much together throughout the piece, the harmonies are unexceptionable. As an elegant little trifle for drawing-room performance this Gavotte may be conscientiously recommended.

FOREIGN NOTES.

At a recent meeting of the Berlin Wagner-Verein some important fragments from "Parsifal" were performed, under the direction of Professor Mannstädt, who presided at the pianoforte. The prelude, part of the first and the entire third act, were the extracts from the new work which obtained a first hearing on this occasion, under the co-operation of some eminent Berlin artists and a select chorus of about eighty voices. The meeting was a most enthusiastic one, the choruses especially creating a marked impression upon the crowded assembly.

A second edition of H. von Wolzogen's "Parsifal-Leitfaden" ("Guide to 'Parsifal'") has already become necessary, and is being issued by the publishers, Messrs. Senf, of Leipzig.

The entire series of Wagner's recognised music-dramas, from "Rienzi" to the "Nibelungen" tetralogy (inclusive), has just been performed at the Leipzig Stadt-Theater, previous to the closing of the establishment for the summer vacation. The same may indeed be said to have taken place during our present London season on the part of different companies; but, as having been accomplished by a single theatre, not exclusively devoted to opera, the feat is certainly a remarkable one, and worthy of being recorded.

We have lately had an opportunity in this country of admiring the energy and enterprising spirit of Herr Angelo Neumann, but we doubt whether even he would be equal to the ubiquitous feat prospectively ascribed to him and his excellent company in various Continental journals. Thus one authority tells us that he will perform the "Nibelungen" tetralogy at Berlin, another at Prague, and a third in London—all these representations to take place in the first half of October next! Surely there must be some mistake in the dates.

It is stated in German journals that Richard Wagner is engaged upon a new music-drama, entitled "Der Sieger," the subject of which is founded upon Indian mythology.

Gluck's comic opera, "Der betrogene Kadi," was revived on May 31 at the Berlin Opera with great success, the work having been originally written for Berlin, and produced there in the year 1783, together with "Die Pilgrime von Mekka," by the same composer.

The Conservatorium at Stuttgart has just celebrated the twenty-fifth anniversary of its foundation. During this period over five thousand pupils have studied at the institution, of whom 590 were of English, 436 of American, 302 of Swiss, 95 of Russian, and the remainder of German nationality.

Dr. L. Nohl's recently published work, "Allgemeine Musikgeschichte" ("General History of Music"), will shortly appear in an English translation.

At the sale of autographs held at Leipzig last month (and referred to in these columns: the Mendelssohn manuscripts—fifteen numbers) were sold for 9,212 marks, of which 4,090 marks were realised for the original score of "St. Paul." Four autographs by Schubert, amongst them the Pianoforte Sonata No. 4, fetched the sum of 5,145 marks, and a Sketch-book by Beethoven 1,300 marks.

A meeting of German choral societies will take place next month at Hamburg, in which some nine thousand amateur vocalists have already promised to take part.

The following operas have been performed at the Paris Grand-Opéra during last month, viz.: "Françoise de Rimini" (Thomas), "Le Tribut de Zamora" and "Faust" (Gounod), "Les Huguenots" (Meyerbeer), "Hamlet" (Thomas), and "Freischütz" (Weber). At the Opéra-Comique a revival has taken place of Méhul's "Joseph" (scarcely a comic opera!) and of Mozart's "Le Nozze di Figaro," both of which have drawn full houses. The Paris operatic season is, however, drawing to a close, and the doors of the Grand-Opéra will be closed about the middle of this month until next autumn.

M. Camille Saint-Saëns's new opera, "Henri VIII.," has been accepted by M. Vaucorbeil, the Director of the Paris Grand-Opéra, where it will be produced next season. A new operatic work by M. Léo Delibes, entitled "Lackmé," is likewise to be brought out during the coming season.

Gluck's "Orpheus" is to be remounted at the Paris Grand-Opéra, where the work has not been performed since 1859.

The long projected Opéra-Populaire in Paris is at last to become a reality, and will, it is said, be opened on October 1, under the direction of MM. Vianesi and Hartmann, who have rented the Théâtre des Nations for a period of three years. Massenet's opera "Hérodiade" is to be the opening performance.

The annual Prix de Rome of Paris has been awarded this year to M. E. Guinand for his cantata entitled "Edith."

Richard Wagner has written a letter to M. Lamoureux, the Paris conductor—at whose concerts entire acts of "Lohengrin" have lately been produced with a French version—of which the following is an extract: "So far from sympathising with the projected performances of 'Lohengrin,' it is my express wish that they should not take place, and for the following reasons. In the first place 'Lohengrin,' having already made the round of the civilised world, stands in no need of a Paris representation. But, moreover, it is simply impossible to translate it into the French language in such a way as to convey to the public an idea of the action; and concerning a representation in German, it is my opinion that the Parisians will not readily listen to it. So long as fragments only of my operas were produced at your concerts I have offered no objection to it. Now that fragments have been succeeded by entire acts, I cannot conceal from you, my dear sir, that I look upon this as undesirable. . . . My works are, above all, German, and I confidently believe that your countrymen will prefer to become acquainted with them in the original. You will oblige me by giving publicity to these lines, as I am anxious that my position in reference to the 'Lohengrin' question should clearly be understood in Paris." The poet-composer has, we believe, prevailed upon Herr Angelo Neumann to desist from his projected performance of "Lohengrin" in the French capital.

M. Pasdeloup and his orchestra will give a series of Concerts this summer at Bordeaux during the Exhibition.

The Belgian National Music Festival, which is alternately held at Brussels, Antwerp, Ghent, and Liège, will take place this year at the first-named town, where it will commence on the 20th of next month. The following works will be included in the programme of the performances, viz.: "Deutsches Requiem" (Brahms), "Alexander's Feast" (Handel), "Ode to Beauty" (P. Benoit), "Le Retour" (Samuel), "Festival Overture" (Radoux), &c. The orchestra will consist of 110 instrumentalists, and the chorus of the united Belgian societies will form a body of some 400 amateur vocalists. Herr Brahms will be present to conduct his Requiem, and there is reason to believe that this year's Festival will prove an unusually interesting one.

At a recent extensive sale of musical instruments held at Bruxelles, a "clavecin" was placed under the hammer, which had been in turn the property of Gluck, Rousseau, Grétry, and Nicolo Isouard. The interesting instrument was manufactured in 1769 by Johannes Stumpfe, of London.

At the Theatre Alfieri, of Turin, performances of opera have recently taken place under the direction of Signor Forcillo, that of "Fra Diavolo," with Signora Elena Rosa as the *prima donna*, having been especially successful. At the Vittorio Emanuele Theatre, Suppé's operetta of "Boccaccio" has proved a great attraction. The last of this season's concerts of the Stefano Tempia Society took place on the 25th ult.

A new opera by Pietro Florida, entitled "Carlotta Cleprier," has been received with much favour at the Teatro del Circo di Naples.

The proprietors of the *Archivio Musicale*, of Naples, are offering a prize of 100 lire for a pianoforte composition in memory of Garibaldi, to be superscribed "Il Due Giugno," and to be competed for by Italian composers, irrespective of their place of residence.

Signor Bottesini, the celebrated contrabassist, having some time since obtained the first prize for the composition of a Requiem, at Milan, the work was about to be rehearsed for a public performance when it was discovered that the score had mysteriously disappeared, and has, in fact, not yet been found. The unfortunate composer has thus been obliged to set to work again upon a new score from his previous sketches.

Wagner's "Die Meistersinger" is to be produced, with an Italian version, in October next, at the theatre of Bologna.

Wagner's "Lohengrin," which was but coolly received last year in the Spanish capital, has just achieved a decided success at Barcelona.

Herr Carl Fornelos, the bass singer, who in consequence of failing voice had been obliged to retire from the stage, and has since resided at San Francisco as a teacher of art, has just successfully reappeared in the theatre of the town as *Leporello* in "Don Giovanni."

Herr Max Bruch has accepted the conductorship of the New York "Liederkrantz."

At Venice died, on May 26, Maestro Fortunato Magagnoli, artistic director and professor of harmony at the Liceo Benedetto Marcello.

The death is also announced at Florence of Vincenzo Taruffi, a professor at the Instituto Musicale of the town.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Festival Pasdeloup at the Salle Erard (June 1): Allegro in Symphony, G minor (Mozart); Air from "Alexander's Feast" (Handel); Septet (Hummel); Romance from "Otello" (Rossini); Cerrito, ballad symphonique (Godard); Concertstück (Weber); Air from "Ariadne" (Mehul); Septet (Beethoven); Duet from "Mireille" (Gounod); Rantelle for pianoforte and orchestra (Gottschalk). Fourth Organ Concert of M. Guilmant, at the Trocadero (June 1): Sonata (Guilmant); Air from "Elijah" (Mendelssohn); Sarabande and Gavotte in violoncello (Bach); Air from "La Reine de Saba" (Gounod); Concerto D minor (Handel); Choral and Fantasia in G (Bach); Air from "Dardanus" (Sacchini); Nocturne (Chopin); Musette (Chauvane); Andantino from first Sonata (Capocci); Fugue in G (Krebs); Song with orchestra and organ accompaniment (Guilmant); Symphony from Cantata No. 12 (Bach); Passetried, from "Castor et Pollux" (Rameau); Fugue in G minor (Pierini). Aix-la-Chapelle.—Music Festival of the Lower Rhine, under direction of Dr. F. Wüllner (May 28-30): Symphony, G minor (Mozart); "Joshua" (Handel); Fragments from Mass, B minor (Bach); Scene from "Armida" (Glück); "Walpurgis-Night" (Mendelssohn); Ninth Symphony (Beethoven); Airs from "Creation" (Haydn); "Jesu, Christ" (Spohr); "Oberon" (Weber); and "Titus" (Mozart); Concerto, minor (Brahms); 127th Psalm (Wüllner); Prelude and "Liebestos" from "Tristan und Isolde" (Wagner); "Eroica" Variations (Beethoven).

Sondershausen.—Second "Lohengrin" (June 4): Overture, "Cossack" (Gade); Violoncello Concerto (Overbeck); "Waldszenen," from "Siegfried" (Wagner); Dramatic Overture (F. Böhm); Violoncello Solos (Mozart, Widor, Pöpper); Symphony in A minor (Mendelssohn); Third "Lohengrin" (June 11): Serenade, D major (Brahms); Concerto for flute (Andersen); Overture, "Water Carrier" (Cherubini); Ballet-music from "Rosamunde" (Schubert); Suite in E minor (Lachner).

Darmstadt.—Concert of the Musikverein (May 15): "Fritjof" dramatic poem for soli, chorus, and orchestra (C. A. Mangold); Turin.—Stefano Tempia Choral Society (May 21): "Sabat Matin" (Palestrina); "Exultate Deo" (Scaletti); Selection from "Demophon" (Cherubini); "Amor Vittoriosus" (Gastoldi); "Vigilia Notturna" (Rubinstein); Wedding Chorus (Sarti); Part-song Stefano Tempia Choral Society (June 8): "Canzone d'amore" (Scaletti); "Peccavimus" (Palestrina); 25th Psalm (Marcello); Chorus "Al bosco" (Herbeck); Hermit's Chorus from "Faust" (Schumann); "Amor Vittoriosus" (Gastoldi); Spinning Chorus from "Fritz Dutchman" (Wagner); "Il Riso" (Martini).

New York.—Seventh "Springtide" Concert of Mr. Jerome Hopkins (May 15): Allegro and Andante from Dramatic Trio, Pianoforte and Violoncello; "The Wind Demon," Scherzo and Allegro from Trio in D minor; *Jeu d'esprit* for three pianofortes, Caprice di bravura for five pianofortes (J. Hopkins); Vocal solos.

CORRESPONDENCE.

THE TONIC SOL-FA AND STAFF NOTATION SYSTEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I tender my apology to Mr. Thomson for the incorrect statement I made in your May issue concerning the results of his teaching at Westminster Training College, and sincerely hope I was in error with regard to Mr. McNaught's. I cannot but feel, however, that the remarks made by Mr. Hullah in his "Report on Musical Instruction in Elementary Schools on the Continent" fully justified my conclusions, the expression of which was certainly misleading. The following table, showing the marks gained for sight-singing at the four largest London Training Colleges in the years 1878, 1879, 1880, should be almost sufficient to shake Mr. Thomson's confidence in the excellence of his method, and render unnecessary any efforts on my own:—

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

COLLEGE.	AVERAGE FOR			AVERAGE FOR THREE YEARS.
	1878	1879	1880	
Battersea	39	27	26	27.5
Borough Road	28	28	31	29
Chelsea	24	27	25	27
Westminster	27	26	26	26.3

HILDA LEA.—We have made inquiries, and find that every information upon the subject will be furnished to all the Local Centres in a few days.

HUDDESFIELD.—The D written on the fourth line of the staff, with the treble clef, if sung by a tenor or baritone, would sound an octave below. The question of pitch in vocal music would never arise were the proper voice clefs in general use.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—On Thursday, the 9th ult., a Meeting of the Church Choirs of Abingdon and its neighbourhood took place in St. Helen's Parish Church, when 250 voices took part. It is many years since a gathering of choirs was held in this church, but the success upon the present occasion justifies the hope that the Festival may become an annual institution. A great part of this success is perhaps due to the fact that the demands of the Service Book did not overtax the capabilities of the village choirs. No anthem was attempted, but Goss's arrangement of the hymn "Praise, my soul, the King of Heaven" proved a good substitute. Mr. Fred. K. Coudrey acted as Choirmaster, and Mr. H. R. Coudrey, of Windsor, presided at the organ. The preacher was the Hon. and Rev. M. Pensonby, Vicar of West Swindon.

ADDISCOMBE.—A Sacred Concert was held at Christ Church on Tuesday, the 20th ult., when an excellent programme of instrumental and vocal music was given by the Organist and choir, assisted by solo vocalists. The most important item was Mendelssohn's *Heir my Prayer*, the vocal solo being sung with much local interest by Miss Frisby. Miss Jeanie Rosse gave a good rendering of "O rest in the Lord." Other vocal pieces were contributed by Miss New, Miss Comly, Mr. Greenwood, and Mr. Izant. The choir sang with accuracy and precision a selection of choruses from the standard oratorios. Among the special features of the Concert was Mr. H. L. Balfour's organ-playing. Mr. Larkin (the Choirmaster of the church) conducted. After the Concert an offertory was taken on behalf of the Building Fund, and the "Hallelujah" Chorus brought a successful Concert to a conclusion.

BELFORD.—On Tuesday evening, May 23, the members of the Musical Society gave the second Concert of their sixteenth season in the Corn Exchange. One of the chief items in the programme was Beethoven's Symphony in D major, which, considering that the performers were nearly all amateurs, was played in a highly creditable manner. Gade's *Little King's Daughter* was exceedingly well rendered. The principal vocalists were Miss Lita Farrar, Miss Eliza Thomas, and Mr. James Sauvage. Mr. P. H. Diemer conducted.

BRECON.—The Philharmonic Society gave its first annual Subscription Concert for this season on May 31, before a large audience. The solo vocalists were Miss Julia Jones, Miss Hilda Wilson, R.A.M., Mr. Fredericks, R.A.M., and Mr. Clark. The principal works in the first part were Mendelssohn's *Heir my Prayer* and Spohr's *God, Thou art Great*. The second part was miscellaneous. Conductor, Mr. Stepany Rawson; accompanists, Miss L. Buck and Mr. R. T. Heins. The Concert was a great success.

BRISTOL.—The members of the People's Concert Society gave their last Concert of the season in the Colston Hall, on Wednesday, May 24. The work selected was *Judas Maccabæus*. The solo vocalists were Miss Julia Jones, Madame Rosa Bailey, Mr. Vileon Harding and Signor Montecchi. Mr. F. Watts led the band, Mr. A. Morris Edwards presided at the American organ, and Mr. Whitaker conducted. In the interval between the parts Mr. Bird, on behalf of the choir, presented Mr. Whitaker with a handsome English lever watch, with an inscription recording that it was a slight token of esteem and respect towards him as Conductor and promoter of the Society. Mr. Whitaker, who was quite taken by surprise, briefly returned thanks.

CANTERBURY.—On Tuesday evening, the 20th ult., the Philharmonic Society gave a successful performance of Sir Sterndale Bennett's *Woman of Samaria* and Spohr's *Last Judgment*. The soloists were the Misses Robertson, Mr. J. G. Robertson, and Mr. R. Rhodes. The band and chorus were highly efficient, and Dr. Longhurst conducted with judgment.

CHELMSFORD.—The fourth annual Festival of the Association for the Improvement of Church Music was held in St. Mary's Church on the 15th ult. Mr. G. C. Martin, Mus. Bac., Oxon., conducted, and Mr. F. R. Fry, F.C.O., accompanied the choirs on the organ, being assisted during the service by members of the Grenadier and Queen's Guards Bands. Before the service Mr. Fry played an excellent selection of organ pieces. The vocal music was admirably rendered.

DUBLIN.—The Royal Irish Academy of Music gave the annual Pupils' Concert on the 12th ult. The Overture to *Don Giovanni* was performed by full orchestra, and the programme included a Gavotte for six violins by Bach, a clarinet trio, and pianoforte solos, amongst which Miss Kellett's able performance of the G minor Fugue and Miss Hogg's rendering of Kullak's "Étude des Arpegges" deserve notice. In the vocal department, the duet "Glorious errors" (*Semiramide*) was very well sung.—Signor Esposito gave a Pianoforte Recital at the Royal Irish Academy on the 13th ult., playing from memory five compositions of his own, a Nocturne and Polonaise in A flat by Chopin, Beethoven's "Waldstein" Sonata, and compositions by Rameau and Schumann. Signor Esposito's performance proved him to be an able executant.—The third Concert of the Dublin Musical Society took place on the 15th ult. The programme included the chorus "Happy and blest," from St. Paul; an unaccompanied chorus, "The deep repose of ocean"; Spohr's *God, Thou art Great*; Schumann's *Mignon's Requiem*; the "Chorus of Angels," from Mrs. J. Robinson's *Canntata Gode is Love*; and Beethoven's Mass in C. The choruses were faultlessly rendered by the choir of three hundred voices, ably assisted by full orchestra and organ. Mr. Robinson conducted.—The St. Patrick's

For various reasons it is unfair to compare the results generally gained at provincial with those at the four largest London Training Colleges; the above are those with which Mr. Thomson should compare results, and by means of which he can estimate the value of his method. But I do not quarrel with Sol-faists because they fail to agree with me as to the best means of approaching the staff, but because they so long, so needlessly, and often entirely defer its use. They put forward their letters as an introduction to the staff, and as such only are they accepted by their most ardent professional supporters, Messrs. Stainer, Taylor, and Prout. Messrs. S. Curwen and J. Evans have conclusively shown that the application of their Sol-fa teaching to the staff is so remarkably easy; and there cannot be the slightest reason for any opposition to the adoption of some such course as that suggested by Mr. Sedley Taylor—that no teacher in an elementary school should be allowed to confine his teaching to Sol-fa. Very recently Mr. S. Curwen visited a school in the east of London where the boys were Sol-faists, but knew nothing whatever of the staff. With five minutes' instruction they were able to sing at sight from the cumbersome staff, a power Sol-faists have for forty years asserted they could not acquire during their entire school life. Such results would appear to indicate that there is no sufficient reason for the total exclusion of the staff from our London Board Schools.

It is a fact that the letter notation is supplanting the staff in the great majority of elementary schools, that in the course of a couple of years nine-tenths of our English children will be receiving instruction in sight-singing, and that where one will be taught the staff, it is probably no exaggeration to say three will be confined to the letters; further, the Government recognises the Chevè on equal terms with the Sol-fa and staff notations. I ask: Would the Government countenance a method of teaching spelling or reading, professedly the most scientific and interesting, the result of which was that a boy having passed through six standards, that is, six years of active school-life, should be unable to read or write a single word of the English language? Such a result would be a total failure; the boy should have been put in communication with his distant friends, his business associates, the literature and science of the day. Why then the acceptance of an introductory musical notation which entirely fails to put its readers in direct communication with musical authors of the world, and this for the want of a single lesson of five minutes?

I would not have dared to trespass at this length on your space, were it not for the immense importance of this question to musical England.—I am, sir, faithfully yours,

FRED. W. WAREHAM.

South Norwood, June 16, 1882.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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EXCLUSION.—Hidden fifths are produced when one part slips to a fifth from any interval but a fifth. The bad effect may be made more apparent by filling up the interval with the notes of the scale.

Cathedral Oratorio Society have performed the following works during the season: Haydn's *Creation*, Meyerbeer's 1st Psalm, Spohr's *Celtic*, Gounod's "By Babylon's wave," and Costa's *Eli*.

DURHAM.—The twenty-first Private Concert of the Musical Society was given on May 23, before a large audience. The first part was devoted to a performance of Mr. Henry Gadsby's Cantata *The Lord of the Isles*, the solo vocalists being Miss Sweeting, Mrs. Whatford, Mr. Mutton, Mr. Welch, the Rev. Thomas Rogers, and Mr. Goodhead. The second part was miscellaneous. The Cantata and the whole of the music in the second part elicited warm and well-deserved applause, much of the success of the Concert being owing to the indefatigable labours of the Conductor, Mr. T. A. Alderson, of Newcastle.

EASTBOURNE.—The first of four Subscription Concerts, arranged by Mr. Julian Adams for the present season, was given in the Floral Hall on Thursday, the 1st ult. The artists were Mdlle. Clarice Zischa and Madame Antoinette Sterling, vocalists; and Miss Adeline Dinelli, violinist. The programme was excellently selected, and included Mendelssohn's A minor Symphony (No. 3) and Gounod's "Wedding March," composed for the marriage of H.R.H. the Duke of Albany. Mr. Adams conducted.

EXETER.—The members of the Oratorio Society gave a performance of Handel's *Act and Galathea*, and Weber's Jubilee Cantata *The Praise of Jehovah*, in the Victoria Hall, on Tuesday, the 6th ult. The solo vocalists were Madame Edith Wynne, Mr. Redfern Hollins, Mr. F. Meredith, and Mr. F. Dion. The orchestra was led by Mr. Barre Bayly; and Mr. G. W. Lyon conducted.

FRAMLINGHAM.—On Wednesday evening, May 31, the members of the Harmonic Society gave their first evening Concert in the Castle Hall, when Mozart's Twelfth Mass was performed. The choruses were sung with good effect, and the solos well rendered by the Misses Fanshawe, Tate, Seager, H. Cone, Attwood, Walker, Mrs. Massey, and Messrs. Chilley, Tuskip, Dyer, Bullen, and G. Hall. The instrumental part was undertaken by the Misses Walker, Wright, and Taylor; Messrs. T. W. Wright, C. A. Wright, F. W. B. Noverre, and the Rev. T. S. Shaw. Mr. T. J. Wright conducted.

GALWAY.—An amateur Concert in aid of the Falthill Industrial School was given in Black's Assembly Rooms on Wednesday, May 31. A miscellaneous programme was well rendered, a feature of the evening being the excellent performance of some instrumental items by the string band of the Artane Industrial School, under the leadership of Mr. Burke. Mr. R. J. Lamb conducted.

GLASTONBURY.—The members of the Harmonic Society gave their fifteenth open Meeting in the Assembly Rooms on Thursday, May 25, when Handel's *Judas Maccabæus* was performed before a large and appreciative audience. The choruses were sung with great firmness and precision, and the solos were well rendered by the Misses Murray, Bishop, and Norman (members of the Society), Miss Probert (of Bristol), Mr. Taylor (of Wells Cathedral), Mr. Hunt (of Ryde) and Mr. Drayton. Besides the harmonium and piano, there was a small band, which rendered efficient service. Mr. Hemsley (of Wells Cathedral) conducted with his usual ability.

GREAT GRIMSBY.—A successful Organ Recital was given in St. Andrew's Church on Tuesday, May 23, by Mr. J. E. Ward, the programme including selections from the works of Rossini, Schubert, Weber, Handel, &c.

HANWELL.—The members of the Musical Society closed their season with a Concert in the National Schoolroom on Tuesday evening, the 13th ult. The first part of the programme was miscellaneous, and the second was devoted to Kimbault's Cantata *Country Life*, which was well rendered. A violin solo was contributed by Mr. Gunn, and a pianoforte solo by Mr. Phylis, who also accompanied on the pianoforte. Mr. Turner presided at the harmonium, and Mr. W. Hopkins conducted.

HARTLEY WHITNEY.—An excellent Concert was given by the Society of Amateur Musicians on Thursday, May 25. The first part of the programme consisted of Alt's Cantata *The Water Fairies* and a miscellaneous selection; and Sterndale Bennett's *May Queen* formed the second part. The solos were admirably rendered by local amateurs, and the accompaniments were played on the pianoforte by Mrs. Oldfield, and on an American organ by Mr. Arthur W. Smith. Mr. J. S. Tolley conducted. On the 6th ult. the Choral Festival took place, when ten choirs attended, numbering 200 voices. The Rev. H. Everett intoned the service, in which the Rev. J. Keate took part. Sir George Elvey presided at the organ, and Mr. J. S. Tolley conducted. The Service was Goss in A, and the Anthem "Praise the Lord" (Sir G. Elvey).

HERNE.—The Whiteside Services at the ancient Parish Church of St. Martin were, as usual, of a special character, and attracted very large congregations. The Morning Service was Dykes in F, the Anthem "Come, Holy Ghost" (Attwood), and the Communion Service Helmore. The Evening Service was Ridsdale in F, and the Anthem "Holy, holy" (Handel). The solos were sung by Mr. H. Scott, and the accompaniments, &c., played by Mr. Fawcett, the Organist, assisted by an excellent orchestra, under the direction of Mr. E. Norwood, of Margate.

HOLBOURNE.—The members of the Choral Society gave their second Concert on Tuesday, May 23, in the Free School. The principal work was Dr. Gladstone's Cantata *Nicodemus*, which was well rendered throughout. The solo vocalists were Mrs. Andrews and Mr. S. Mussell. Miss Pechell presided at the pianoforte, and Mr. C. Cobb at the harmonium. Mr. J. Goose conducted. The second part was miscellaneous.

ISWICH.—On Thursday, the 8th ult., Special Services were held at St. Matthew's Church, when the new organ built by Messrs. Foster and Andrews, of Hull, was opened by Dr. F. E. Gladstone. The instrument contains three manuals: great organ, compass CC to G in alt., 56 notes, 7 stops; swell organ, compass CC to G in alt., 56 notes, 9 stops; choir organ, compass CC to G in alt., 56 notes, 5 stops; pedal organ, compass CCC to F, 30 notes, 2 stops; in all 28 stops and about 1,400 pipes. The 28 stops are arranged on a spaced reveal, making them easy of manipulation. At the afternoon Service

the Psalms were sung to Barnby in D and Russell in G; the Magnificat and Nunc dimittis to a Service in F composed for the occasion by the Organist of the Church, Mr. T. Palmer, Mus. Bac. The Anthem was Beethoven's "Hallelujah to the Father." After the service the Recital was given by Dr. Gladstone.

KNIGHTS.—The annual Festival of choirs in the Knights district in connection with the South Shropshire Choral Union, was held in the Parish Church of St. Edward, on Tuesday, the 20th ult. The combined choirs, numbering about seventy voices, were conducted by the Rev. W. Rayson, Choirmaster of the Union. The Magnificat and Nunc dimittis had been composed for this year's Festival by the Langdon Colborne, Organist of Hereford Cathedral. The Anthem was Calikin's "I will always give thanks." The preacher was the Rev. Sir Fredk. Ouseley, Bart., Mus. Doc. The whole of the service was very efficiently rendered, and reflected much credit on all concerned. Miss Woodward presided at the organ with her usual ability.

LAUNCESTON.—The eleventh annual Festival Service of the District Association of Church Choirs was held in the Parish Church on Tuesday, the 6th ult. The service was as follows: Processional Hymn, All we Festal Responses, Tallis; Special Psalms, 100, 122, 134, 135, single Anglican Chants, by Dr. Steggall and Dr. E. G. Monk; Magnificat and Nunc dimittis, Clarke-Whitfield in E; Anthem, "Praise the Lord for His goodness," by Dr. G. Garrett. Seventeen choirs, comprising 300 voices, took part in the service, which was exceedingly well rendered throughout. The unison passages were very striking. Too much praise cannot be awarded to the various choirtrainers, who laboured so assiduously, under the direction of the Organist and Choirmaster (Mr. Dalby), to bring the choirs to such proficiency, and the success which rewarded them was well deserved.

MELBOURNE (AUSTRALIA).—A Testimonial Benefit was given to Mr. August Wilhelm, in the Town Hall, on May 6, when, in addition to his excellent solos of this eminent vocalist, several part songs were rendered by the Metropolitan Liedertafel and the Melbourne Liedertafel—trained male-voice choirs which have been for some years in existence. The vocalists were Madame Gabriella Boema and Miss Marie Courton. There was a good orchestra, conducted by Mr. H. Vogrich and Signor Steffani.

NORWICH.—A morning Concert was given in St. Andrew's Hall on Thursday, the 1st ult., in aid of the Jenny Lind Infirmary, under the direction of Sir Julius Benedict. There was a full orchestra, and a chorus from the English Opera Company performing at the Theatre Royal, with the Norfolk and Norwich Festival Choir. The first part of the programme consisted of selections from Benedict's *St. Paul* and Rossini's *Stabat Mater*, and the second part was miscellaneous. The solo vocalists were Madame Blanche Cole, Madame Alice Burdett, Miss Lucy Franklin, Mr. Faulkner Leigh, Mr. Walter Gilford, Mr. Mynsley Cook. Sir Julius Benedict conducted, assisted by Mr. Julian Edwards and Dr. Horace Hill.

PETERBOROUGH.—On the 21st ult., two Oratorio Services took place in the Cathedral. At the first Haydn's *Creation* was sung, and at the second selections from *The Messiah*, *Elijah*, and other oratorios were given. The solos were taken by Madame Marie Rose, Miss M. Davies, Mrs. John Wilkinson, Mr. Harper Kearton, and Mr. L. Williams; and the Cathedral Choir was strengthened by members of the Choir of Ely, the Peterborough Choral Society, the Leicestershire Choral Society, and others. The orchestra numbered about 50. The Rev. W. Farley Wilkinson conducted, and Dr. Keaton presided at the organ. The congregations were large, and the services were successful. The proceeds, after paying expenses, will be devoted to the Royal College of Music.

PLYMOUTH.—A Concert was given in the Guildhall on the 22nd ult. by the members of Mr. Weekes's Choral and Orchestral Society, assisted by a few professional artists. The playing of Madame Norman-Neruda was the great feature of the evening. The solo vocalists were Miss Triplett, Miss Jessie Croft, and Mrs. S. Trevellick. Miss Bulteel accompanied on the pianoforte, and Mr. F. Weekes presided at the organ. Mr. Weekes joined Madame Neruda in Mendelssohn's Trio in D minor. Mr. S. Weekes, Mus. Bac., conducted.

ROTHERHAM.—An Organ Recital was given on Thursday evening, the 8th ult., in St. Stephen's Church, Eastwood, by Mr. H. T. Lees, the recently appointed Organist and Choirmaster of the church. The programme, which was excellently rendered, included selections from the works of Bach, Handel, Mendelssohn, Merkel, Gounod, &c. The recital was a large attendance, and the Recital was much enjoyed. At the recital an offertory was taken, when a considerable sum was contributed.

ROGNY.—The members of the Philharmonic Society gave a performance of Mendelssohn's *Hymn of Praise* and Bennett's Cantata *The May Queen* at the Town Hall on Thursday, May 25. The solos were well sung by Miss Edith Phillips, Mr. George Cox, and Mr. Beckley. The choruses, on the whole, were well given, and the band, augmented by professional assistance from Birmingham, was very complete. Mr. E. Edwards, F.C.O., conducted and Mr. Pettus presided at the organ.

ST. AUUSTELL.—On Trinity Sunday, the 4th ult., the Feast of the Dedication of the Church was observed by special choral service. The Anthem at Evensong was Dr. Stainer's "I am Alpha and Omega," the solos being taken by Master Bramble and Mr. Jacob. At the conclusion of the service Mr. C. E. Juleff, the Organist and Choir Director, gave Handel's "Hallelujah" on the fine organ recently erected by Messrs. Bryceson Bros., London. On the 20th ult., the St. Austell Deanery Choir Association held their annual Festival in Holy Trinity Church, the building being crowded. The choirs numbered about 100 voices. Service commenced at 6.45 p.m. with Processional Hymn. The Magnificat, Nunc dimittis, anthem, and hymns were carefully rendered, and the psalms steadily sung, the decani and cantoris well balanced. The Rev. C. Sowell acted as Precentor, and Mr. C. Juleff Director of the Choirs. At the dismissal the National Anthem was given, followed by Gounod's "Marche Militaire," well played upon the organ.

SALISBURY.—The members of the Vocal Union held a meeting on May 31 for the purpose of presenting the Conductor, Mr. John Hayden, with a silver mounted baton and a handsome black mat.

clock with gold and bronze ornaments, surmounted by a figure representing St. Cecilia, both presents bearing suitable inscriptions. Mr. Harwood, the senior member, presented the testimonial in the name of the Society, and his expressions of esteem for the recipient were repeated by Messrs. Moore, Gilbert, and Mabbett. Mr. Hayden, who appeared taken by surprise, briefly replied. The sacred Cantata, by A. R. Gaul, is to be performed at the Society's next concert.

SHEFFIELD.—The fine new Organ just erected in Emmanuel Church, by Mr. G. F. Heald, was formally opened on Tuesday, the 15th ult., by Mr. J. W. Phillips, who gave a Recital, displaying the magnificent instrument to its fullest advantage. On the following evening another Recital was given by Mr. G. Wilkin, the Organist of the church.

TWICKENHAM.—A very good performance of *The Messiah* was given in the Town Hall on the 1st ult. The soloists were Miss Patti Water, Miss Harriet Kendall, R.A.M., Mr. Alfred Kenningham, and Mr. Cross. Mr. Kenningham gave with much artistic finish "Comfort ye" and "But Thou didst not leave." "He shall feed His people" was excellently rendered by Miss Kendall, and enthusiastically chorused. The choruses were given with great precision, especially the "All we like sheep" and "He trusted in God."

WALSALL.—Mr. J. C. Clarke gave an Organ Recital in St. George's Church on Thursday evening, the 15th ult., when there was a large congregation. The Recital was preceded by a short service, which included a new setting of the Magnificat and Nunc dimittis by Mr. Clarke. The choir sang several anthems excellently. Mr. Bingley, of Southwell Minister, was the principal vocalist, and rendered several solos with good effect. A collection was afterwards made on the behalf of the Organ Fund.

WALTHAMSTOW.—The Musical Society closed its season on the 7th ult. by a very successful concert at the National Schoolroom. Mr. J. H. Read, the Conductor, produced his new Cantata, *Characteristics*, given to him, which was received with great enthusiasm. There was a band of about twenty-five performers, and a chorus of over one hundred voices. Among the wind parts were played on the harmonium. Amongst the vocal soloists were Messrs. Barlow, Van Praag, Schneider, and Miss Emma and Miss (violin), M. Rudersdorf (violinello), Mr. A. White (double-bass), Miss Arnold (harp), and Mr. H. R. Bird (harmonium). The vocalists were Miss Kate Hardy, Miss Hilda Wilson, Mr. H. Jones, Mr. J. Henry, and Mr. R. H. Cummings. There was a miscellaneous programme, under direction at the Cantata, in which Miss Read played Mendelssohn's concerto in G minor with great brilliancy and finish. Solos were also contributed by the other artists.

WASHINGTON.—On Sunday, the 18th ult., a performance of Mozart's *St. John's* was No. 2, with full band and chorus, was given in St. Alban's Catholic Church, in aid of the schools of the mission. The work was very finely rendered, and great credit is due to the director of the choir, Mr. P. Clifford, and the leader of the band was Herr Praeger. Mr. Caldwell, senior, presided at the organ, and the principal vocalists were Miss Curran, Mrs. Whitehead, Messrs. F. J. Dell and C. Cotterill. Mr. Alice Whitehead conducted. Over £20 was given to the schools of the mission, and at which. The hand parts were transcribed from an old German score, and the choruses were sung in the time of Mozart.

WIMBORNE.—Mr. Sumner gave his annual Concert on the 7th ult. at the Drill Hall. The programme comprised the 18th Psalm, the 2nd Psalm (Mendelssohn), the Presto from Mendelssohn's Concerto No. 1, in G minor (the pianoforte part excellently played by Miss Mason), and Haydn's "Spring." The choruses were services well rendered, and Miss Maynard (soprano) was much applauded for her singing throughout the Concert. Mr. Sumner conducted.

WIMBORNE.—The sixth Concert by the Choral Class was given in the 3rd Public Hall on Tuesday evening, the 15th ult. The first part consisted of Haydn's "Spring" and "The heavens are telling," the soloists of Miss Helen Stark, R.A.M., Mr. F. Brown, and Rev. J. T. the Choral Class. The second part was miscellaneous, and comprised songs by S. Trevelyan, the Choral Class, violin solos by Miss Nora Geache, a duet for harp and pianoforte by Miss Morrell and Miss Laurie, and vocal solos by Mr. Halland and Miss Stark. The Concert (under the able conductorship of Mr. Bowles) was highly successful, one of the features of the evening being the singing of Miss Stark, who received several H. T. Laurels.

WORCESTER.—A Choral Festival, the first of the series of District Festivals of the Church Choral Archdeaconry of Worcester for 1882, and held at Holy Trinity Church on the 15th ult. The music selected for the performance was simple, consisting of hymns and psalm-tunes, the contributions including Dr. Wesley's well-known tune, "Alleluia" sing to give a jubilee, and an effective composition by Miss Haverall. Mr. Millward presided at the organ, and Mr. Waldron presided at the organ.

ORGAN APPOINTMENTS.—Mr. George Wilkin, Organist and Choirman, to Emmanuel Church, Sheffield. Mr. Arthur J. Winter, to St. James's Church, Tunbridge Wells. Mr. H. T. Lewis, Organist and Choirman, to St. Stephen's, Eastwood, Rotherham. Mr. W. J. Abbott, Organist and Choirman to St. John's, Angell Town, Brixton. Mr. W. Windle, Organist and Choirman to the Parish Church, Belper. Mr. Plant Coldrey, to All Souls', Clapton Park.

CHOIR APPOINTMENT.—Mr. Alfred H. Wareham (Alto) to Wells Cathedral.

DEATHS.

On May 27, at Northumberland House, Fulham, MARY CLEMENTINA SULLIVAN, widow of Thomas Sullivan, and mother of Arthur S. Sullivan, aged 71.

On the 17th ult., at 25, Grosvenor Road, Tunbridge Wells, GEORGE FRANCIS DEARMAN, A.C.O., aged 30.

DURING THE LAST MONTH.

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